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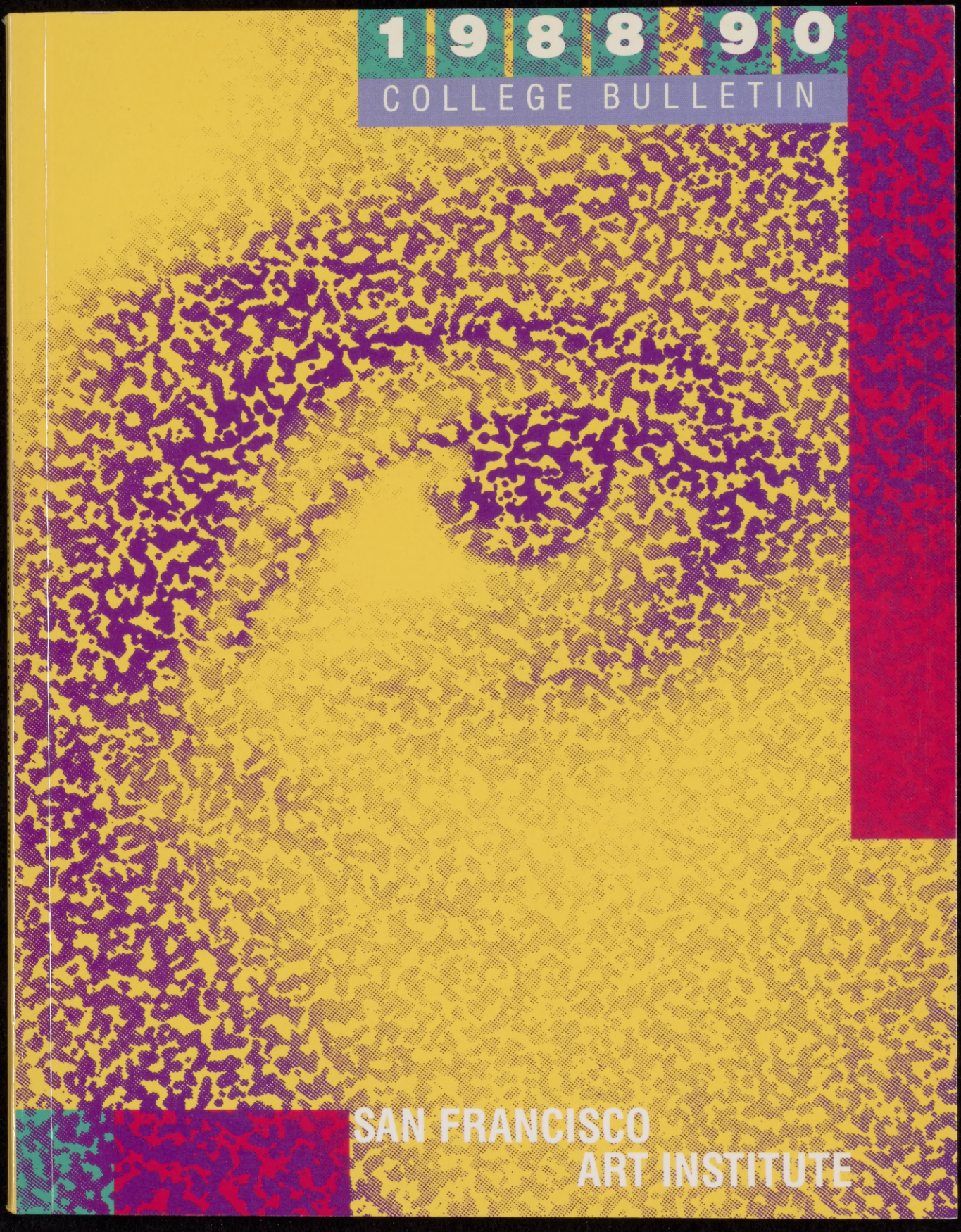
COLLEGE BULLETIN

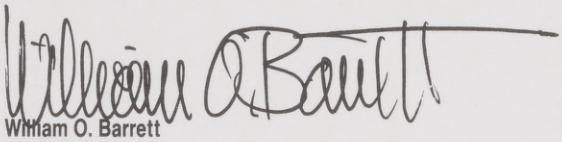


SAN FRANCISCO
ART INSTITUTE

PRESIDENT'S MESSAGE

The San Francisco Art Institute is dedicated solely to a process—the process of helping students transform their information and ideas into images and forms. This process is, in our belief, central to all artistic activity; we believe that for artists it is essential to know what to make as well as how to make it. The Institute has helped artists achieve this goal, with distinction, for more than a century.

This book describes what we do at the college, what we expect of ourselves and of you, and how our programs accomplish the purpose mentioned above. But, since our activities here are concerned with process rather than finite products, and since we are constantly adjusting to new circumstances, we very much encourage you to visit the campus and observe. We trust you will enjoy as much as we do the energy and productivity that abound here.



William O. Barrett
President

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San Francisco, CA 94133
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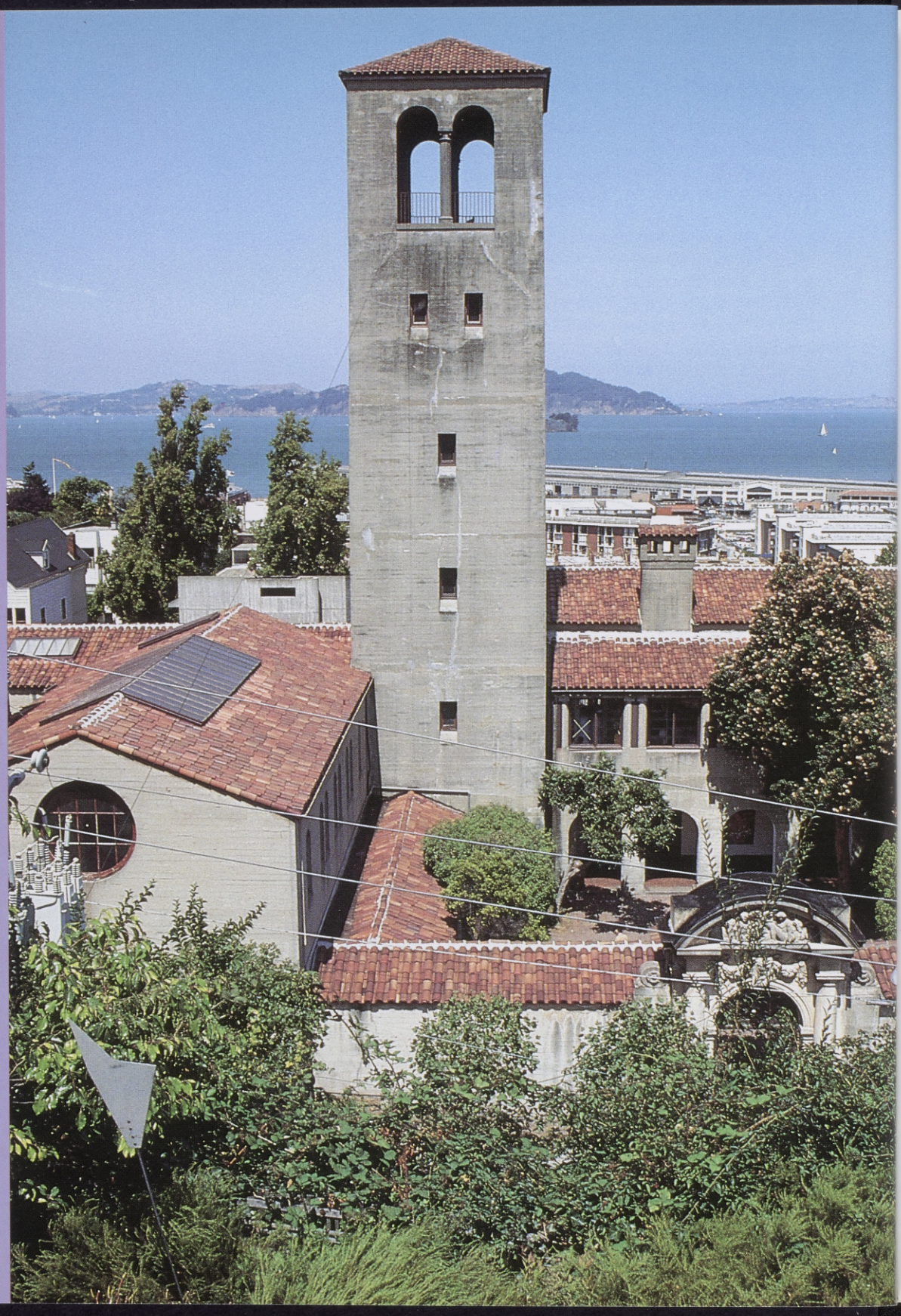
INTRODUCTION



Art is more than a career: It is a lifetime of personal search.

At the San Francisco Art Institute, students who have undertaken this exploration are given the guidance—and the freedom—to grow and develop as fine artists without compromising personal vision and experimentation.

The curriculum at the Art Institute is among the most focused and intensive of any art school. SFAI offers students a unique educational experience which is simultaneously informal and demanding, academic and iconoclastic.

For students to succeed here, they must enter with the recognition that the curriculum is designed to encourage their growth as artists and that the raw material for this process must come from the individual students themselves.

The special spirit at the Art Institute—a contagious sense of energy and excitement—consistently fosters new and adventurous work. The art that one encounters in this environment is based on authentic personal experience and cultural environment. The result is sometimes disturbing, sometimes sublime, but always, we hope, a genuine expression of the artist who created it.

If making art is important to you, the San Francisco Art Institute—the only major college in the nation devoted solely to the fine arts—is the place to do it.

The San Francisco Art Institute has a tradition of pioneering new territories of creative expression.

In 1871, a group of prominent San Franciscans formed a coalition of artists and writers called the San Francisco Art Association. Their goal was to bring art classes and exhibitions to a city that was, in spite of the influx of Gold Rush dollars, a cultural backwater.

The Association's early exhibitions were so successful that they were able to open a school in 1874. After moving from one temporary location to another, including the ornate Mark Hopkins mansion on Nob Hill, the school settled into its present quarters as the California School of Fine Arts in 1926.

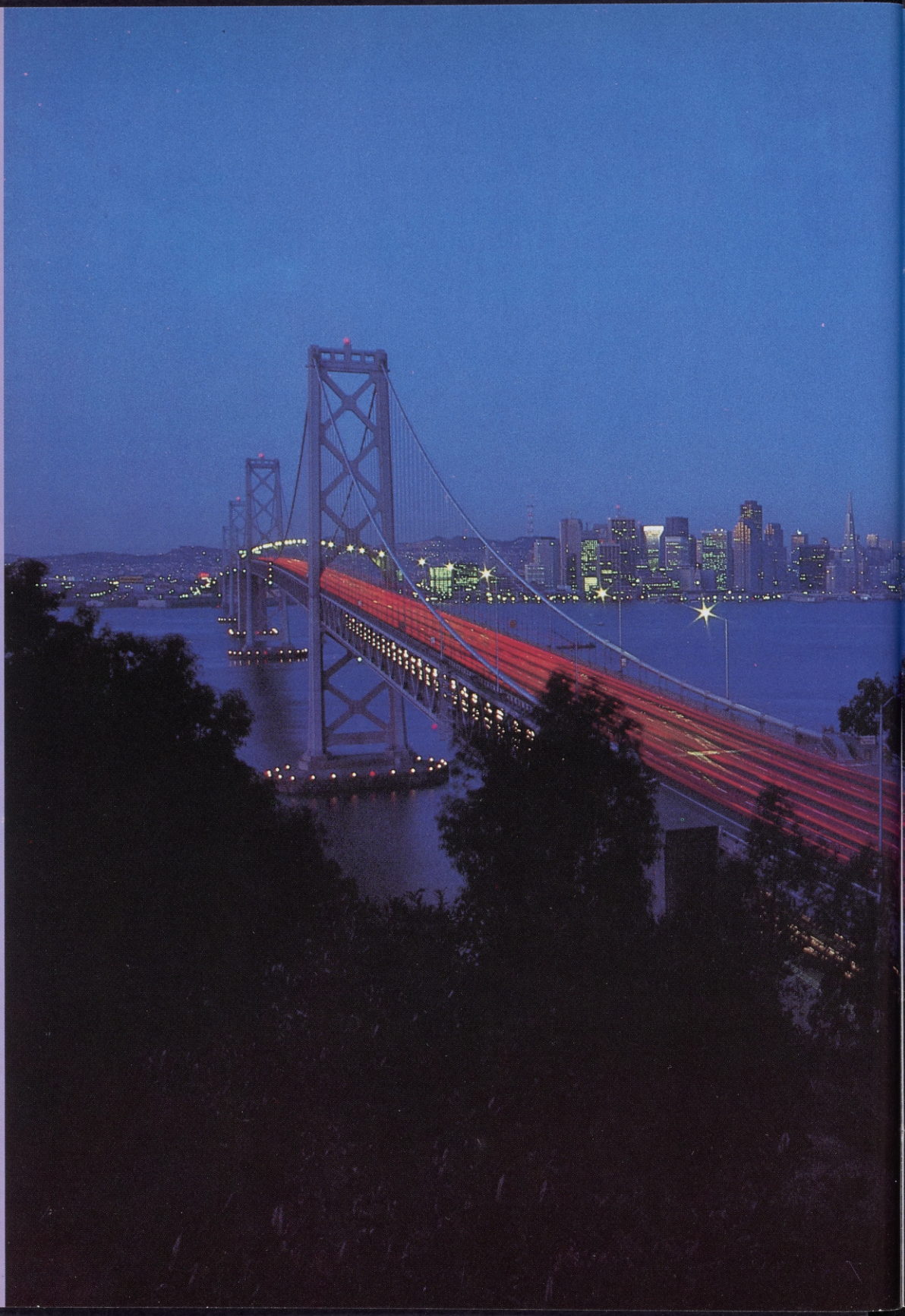
The school has been a major force in shaping both the cultural growth of San Francisco, now a mecca for arts groups, and the overall development of contemporary art. The list of artists who worked here—as student or teacher, and sometimes as both—includes many of the major figures in contemporary art.

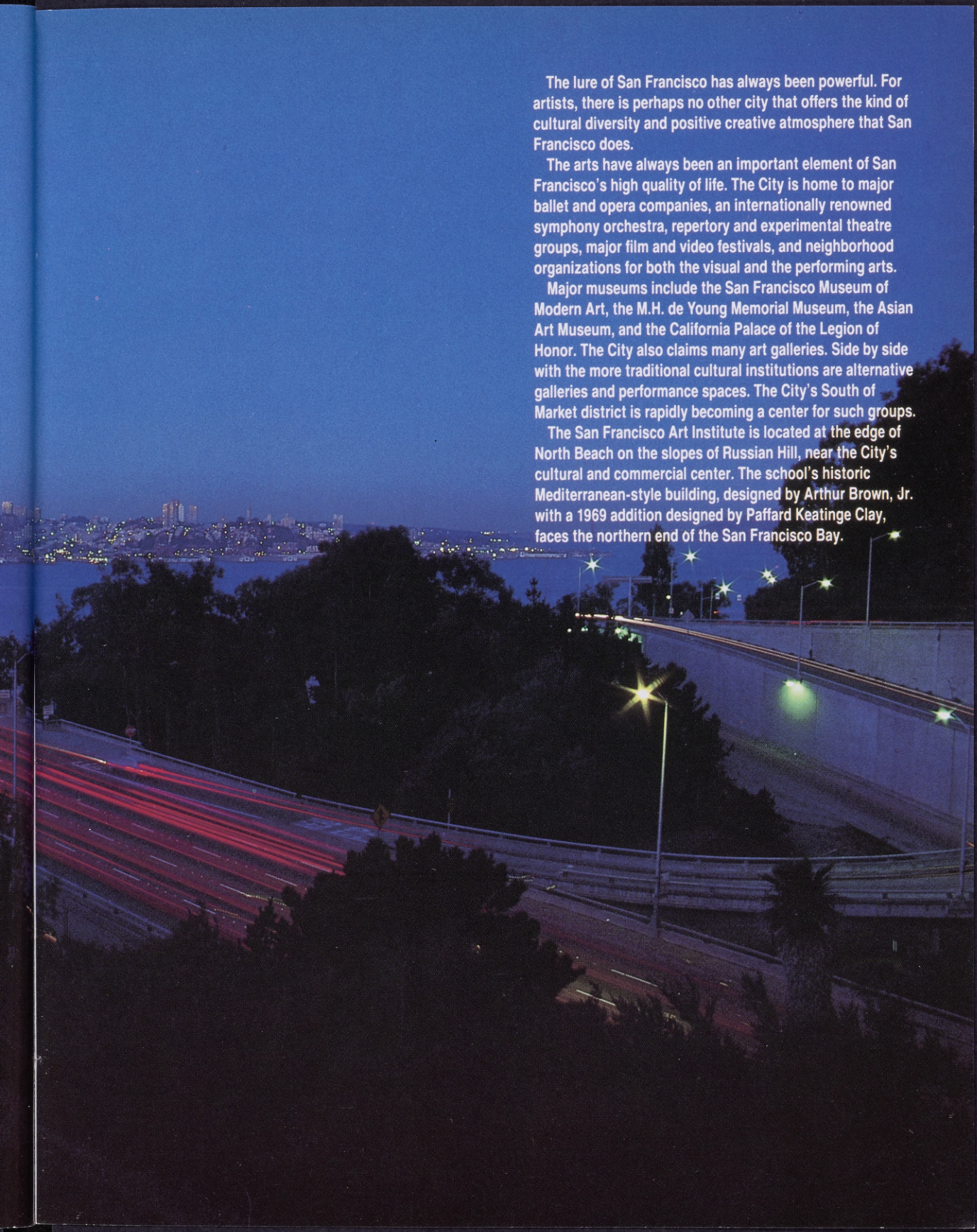
In pre-World War II years, sculptor Ralph Stackpole and painter Maynard Dixon were here, along with Mexican muralist Diego Rivera, who painted a large fresco mural in the school's gallery. Ansel Adams was also here: In 1946, he founded the nation's first college department devoted to fine art photography; Minor White headed the department for years, and instructors included Imogen Cunningham and Dorothea Lange.

After the war, the school's reputation spread internationally. In the late forties, it became an Abstract Expressionist stronghold. Instructors from that era included Clyfford Still, Mark Rothko, and Ad Reinhardt. In the fifties, David Park and Elmer Bischoff, both of whom taught at the Art Institute, and Richard Diebenkorn, a student and teacher here, were among those who pioneered a style of figurative expressionism that gave rise to a nationally recognized California "school" of painting. In 1960, the California School of Fine Arts became the San Francisco Art Institute.

In the 1980s, the Art Institute stands at the cutting edge of contemporary art, adding a performance video department in 1980 and a computer arts component in 1983. This ongoing interaction among various artistic disciplines is part of what makes the San Francisco Art Institute one of the nation's most adventurous arts colleges—and one of the most stimulating places in the country to make art.

LOCATION





The lure of San Francisco has always been powerful. For artists, there is perhaps no other city that offers the kind of cultural diversity and positive creative atmosphere that San Francisco does.

The arts have always been an important element of San Francisco's high quality of life. The City is home to major ballet and opera companies, an internationally renowned symphony orchestra, repertory and experimental theatre groups, major film and video festivals, and neighborhood organizations for both the visual and the performing arts.

Major museums include the San Francisco Museum of Modern Art, the M.H. de Young Memorial Museum, the Asian Art Museum, and the California Palace of the Legion of Honor. The City also claims many art galleries. Side by side with the more traditional cultural institutions are alternative galleries and performance spaces. The City's South of Market district is rapidly becoming a center for such groups.

The San Francisco Art Institute is located at the edge of North Beach on the slopes of Russian Hill, near the City's cultural and commercial center. The school's historic Mediterranean-style building, designed by Arthur Brown, Jr. with a 1969 addition designed by Paffard Keatinge Clay, faces the northern end of the San Francisco Bay.

CURRICULUM

At the San Francisco Art Institute, all of the academic programs are designed to enhance students' capacity for making art that expresses who they are and how they view the world. Our curriculum is planned to provide information and insight, to develop skills, and to stimulate creativity.

The academic program at SFAI is organized into majors representing all of the significant media in the fine arts today: painting, photography, printmaking, filmmaking, sculpture/ceramic sculpture and performance/video/computer arts. The curriculum is organized by majors because we know that concentration is important to achievement; however, because remarkably expressive work is often achieved by unusual syntheses of disparate media, we allow for up to one half of your studio work to be in media outside your major.

Because constant change is inherent to teaching the fine visual arts, the course of study described on these pages should be viewed as subject to revision. The requirements outlined here apply specifically to students who enter SFAI degree programs as of fall, 1987.

The guidelines for completion of the BFA and MFA degrees at SFAI refer only to study during the fall and spring semester. In addition to the regular academic year, the Art Institute offers two six-week sessions during the summer, providing students with the opportunity for intensive and highly personal exploration in the fine arts while earning credit towards a degree.

The Sleep (1986), 22" x 29" oil on canvas by Jennifer Lane

THE UNDERGRADUATE PROGRAM
BACHELOR OF FINE ARTS (BFA) DEGREE
First Year—Freshman Core Program

Before you enter SFAI you will work with an admissions adviser who will help you plan a program of classes tailored to your interests and needs. This entering program is a special group of courses designed to provide the artistic, academic and personal support needed for students to succeed at the Art Institute; it includes the Core Studio Seminar and introductory studio work in your primary field of interest as well as the appropriate selection of humanities, English, and art history classes.

The order in which you take these courses during your first two years will vary according to the major you pursue, but the basic requirements are the same for all disciplines.

The Core Studio Seminar will provide the focus of your first year at SFAI. The seminars are designed to give you a secure foundation in the varied aesthetic, critical and intellectual skills inherent to the creative process; you will examine both the philosophical and the visual concepts involved in the development of personal style and artistic vision, exploring design and color theory, figurative and non-figurative styles of art, and the vocabulary and techniques of art criticism. Class projects will include work in a variety of media. Each seminar meets three times a week, twice with the seminar leader and a third time with a studio assistant, who will provide the group with introductory hands-on studio experience.

During your freshman year at SFAI, you will also take first-year courses in whichever studio field you choose. The units will count toward your degree no matter what major you ultimately declare. Our first year Letters and Sciences program includes courses in the History of Western Civilization, a two-semester course providing you with the basic historical knowledge necessary to understand the world of the twentieth century, and a course in English composition, focused on reading, writing and thinking skills.

The Art History, Theory and Criticism Program at SFAI is planned to provide you with a broad view of what artists have done in the past so that you can profit from their achievements. The Western Art History Survey course, taken in your first year, provides a foundation for your future study in the art history of the major studio disciplines at SFAI, in the art histories of the various world cultures, and in the study of art theory and criticism in the contemporary world.

Second Year

You will declare a major at the start of your second year if you have not already done so, and enroll in more advanced studio courses in the discipline you have chosen.

The curriculum for each major is described in the section devoted to that studio program. When you read the course descriptions (located in the back of this catalog), you will notice that we do not in most cases distinguish between "intermediate" and

"advanced" studio courses, preferring instead to use the general term "Further Work." The course descriptions for "Further Work" vary from quite specific, emphasizing particular skills and approaches, to very open.

During your second year, you will also study the history of art in your major as well as an elective art history course.

The Studio Breadth Requirement, taken in your first or second year, depending upon your major, is designed to provide you with a sense of what interdisciplinary syntheses the future may hold for you. You will be required to take a total of three beginning studio courses distributed in at least two different disciplines outside your major.

The Letters and Sciences course in Western Civilization taken during your first year is followed by Visual Ideology in your second. This course continues the study of Western culture by examining contemporary issues and concerns.

Third and Fourth Years

Third and fourth year study at SFAI consists primarily of whatever mix of further studio and Letters and Sciences courses you choose in order to expand your development as an artist. The studio courses will be less and less subject-oriented because you will have increasing command of the technical means of your work. This technical command will be at the service of your own personal inspiration and drive; because your work will flow out of your own artistic resources, you will want to study with faculty in a more personal, essentially tutorial way.

The suggested curriculum in each of our major departments may seem unspecific in the third and fourth years. By then "further" is what you make of it. The departments and the people in them are a resource; what you make of them is the furthering of your art.

THE GRADUATE PROGRAM
MASTER OF FINE ARTS (MFA) DEGREE

The goal of our MFA curriculum is to help you achieve a professional level of mastery in your chosen field of the fine arts. The program has four components.

The first component is aimed at helping you develop your personal insights and skills as an artist. It consists of four semesters (24 units) of Studio Critique Seminar, course 200, in your major, augmented by four semesters (12 units) with a faculty adviser, plus two semesters (6 units) of seminars in Contemporary Theory and Criticism, course AH—240.

Modernist Construct (detail) (1987), by Charles Gute

House (1986), 58" x 8" x 8" ceramic sculpture by Ann Mueller

The second component helps you to develop the professional skills necessary for success in the art world today. It consists of two semesters (6 units) of participation in our Teaching Assistantship/Internship Program, course 296/297. It is also recommended that you take Professional Practices, course IN-150, during whichever spring semester you choose.

The purpose of the TA/Internship Program is to give you direct experience and preparation for one or more of the many ways in which artists make a living; in the Professional Practices course, you will learn to put together portfolios, arrange exhibitions, manage studio leases and taxes, write contracts, etc.

The third component of our graduate program consists of a semester (12 units) of Independent Study, course 299. This is generally taken in the fifth semester.

The fourth component consists of your Final Review, course 300, and the MFA Exhibition and Catalog, course 301. Both courses are taken on a pass/no credit basis. The purpose of this component is to confirm that your work has achieved the level that is required of professional artists working in your discipline today.

We believe that our MFA curriculum is one of the most effective and demanding programs in the country. The 60 units require five semesters (of which one may be taken in the summer) to complete, thus making the program a minimum of two calendar years in length.

MFA programs consist of courses, but more importantly they

Family Heirlooms (1986), 24" x 36" monotype by N. Finkelstein

Duboce and Steiner Streets (1986), performance by Antonio Beecroft and Jennifer Montgomery

consist of community. Our graduate program in the fine arts is the place to continue to gather information, to develop skills, and to push the frontiers of your work.

SPECIAL PROGRAMS

A.I.C.A. Membership

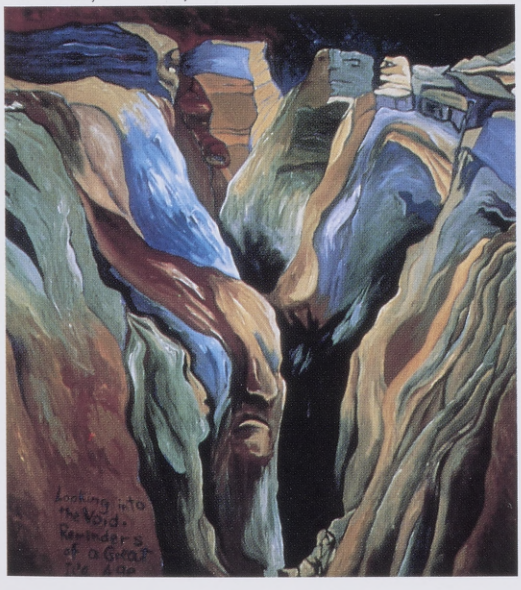
As a member of the Alliance of Independent Colleges of Art, the San Francisco Art Institute is able to offer its students special educational opportunities which are virtually without parallel in professional visual arts education.

A.I.C.A. is a consortium which includes the following schools:
California College of Arts and Crafts
Center for Creative Studies—College of Art and Design
Cleveland Institute of Art
Kansas City Art Institute
Maryland Institute College of Art
Minneapolis College of Art and Design
School of the Art Institute of Chicago
Osaka University of Arts
The San Francisco Art Institute

The Alliance is designed to allow students to capitalize on the particular strengths of each institution, sharing the human and artistic resources of each. All of the schools are fully accredited; at each one, studio curriculum is complemented by liberal arts programs. Member schools range in size from 400 to 1,700 students and are located in major cities with leading museums and other significant cultural, educational and social resources.

Students at member schools may participate in the following programs:

Looking into the Void, Reminders of a Great Ice Age,
49½" x 55" acrylic on canvas by Anahid



Student Mobility

Students in good standing at one AICA college may spend a semester or year at another member institution for no additional cost without loss of credit.

New York Study Center

The three-year-old New York Studio Center in Tribeca/SOHO was organized by AICA member colleges to provide special educational opportunities for a limited number of upper level students who wish to pursue an Independent Study or Apprenticeship arrangement with a New York museum, gallery, art or design business or a professional artist. Student housing and food service are available at the Y.M.C.A.'s Sloane House.

Included in the New York Studio Center program are regular critiques, weekly seminars, evening lectures, visiting artists and regular faculty evaluation of student progress.

Film Library

AICA's film library offers more than 400 films and videotapes for classroom use by student organizations.

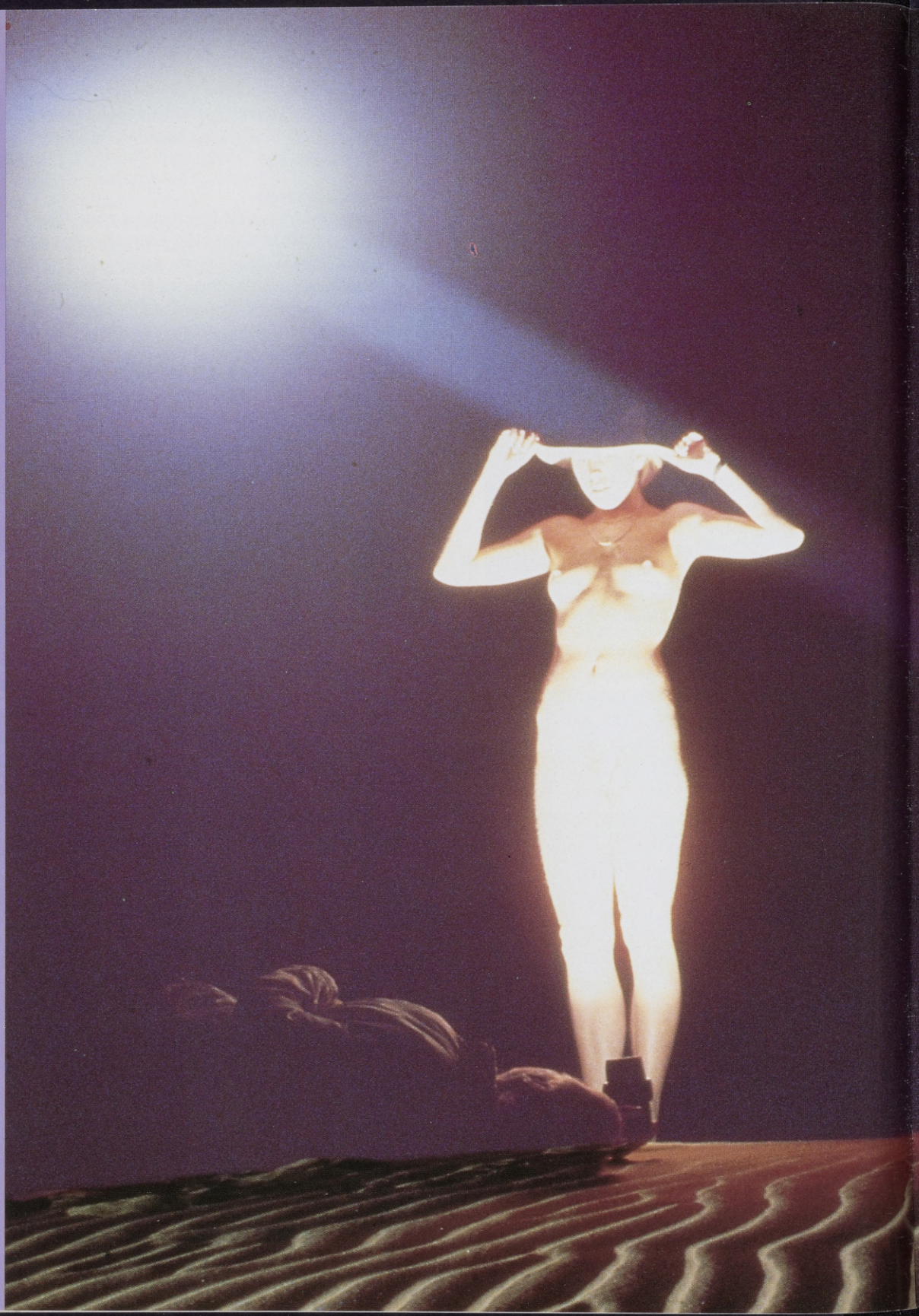
For further information about these and other AICA programs, write to the AICA office: 633 E Street, N.W., Washington, D.C., 20004 or call (202) 393)7060.

Foreign Study

As students at an AICA member college, SFAI students may participate in programs in Florence, Italy, Lacoste, France and Osaka, Japan under the auspices of the Alliance, and in approved foreign study programs offered by accredited American universities. They may also plan individually tailored programs with the approval of the Vice President for Academic Affairs.

In addition to these foreign study opportunities, SFAI is currently expanding its exchange programs with art schools around the world. Students may now participate in a formal exchange program with the Zhejiang Academy of Art in the People's Republic of China. They may also enroll in a special summer study program at the Academy. Detailed information about this and upcoming programs is available from the Office of Student Affairs.

DEPARTMENTS



The following pages describe our major departments and special programs. Included for each department are a statement of educational purpose and philosophy, a summary of facilities and equipment, a four-year guide to completion of undergraduate degree requirements in the given major, and a faculty roster. Illustrating the text are photographs of faculty work. Course descriptions and faculty biographies are listed in the back section of this catalog.

The studio is basic to the educational experience of art students. Although each department has its own policies and procedures for the use of facilities and equipment, our studios generally remain open 24 hours a day, seven days per week.

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38 Sculpture/Ceramic Sculpture
42 Performance/Video/Computer Arts
46 Letters and Sciences
50 Art History, Theory and Criticism

PAINTING

The Painting Department teaches painting and drawing, seeking to stimulate students' ability to think creatively through expression in these media. We recognize and encourage individual differences by working with students on a personal basis, and by insisting that they cultivate self-evaluation as their most important critical resource.

The techniques of painting and drawing originate in emotion, experience, and imagination, which provide continually developing sources of inspiration. The painting faculty encourages students to improvise and to trust their intuitive responses in order to discover new approaches to creativity. We strive to recognize students' personal complexities and to understand their unique concerns in order to guide them through tentative stages toward mature artistic statements. And while painting and drawing are perhaps the oldest of the visual arts, we emphasize their close relationship to both social and scientific invention in a world rich with new discoveries.

In addition to participation in the annual Spring Show and the exhibition program of the Diego Rivera Gallery, students of the Painting Department exhibit work in the Art Institute courtyard and quadrangle throughout the year.

Facilities

Departmental facilities include four large painting studios with racks and easels, an area for spray painting, and two spacious drawing studios. The painting studios are open 24 hours a day, seven days per week. There are individual studio areas on campus for third and fourth-year students selected for the Honors Studio Program. A painting/sculpture slide room, located near the painting studios, is available for lectures and demonstrations. Approximately 600 canvas storage spaces and 100 drawing storage shelves as well as hand and power tools are available in the rack room.

The department also has individual studio spaces for graduate students in painting and sculpture, located off the SFAI campus.

1986/87 Faculty

Pat Klein, Chair 1987
Tom Akawie
Pegan Brooke
Julius Hatofsky
Shari Lamanet
Ivan Majdrakoff
Bruce McGaw
Irene Pijoan
Barbara Rogers, Chair MFA Program in Painting and Sculpture
Sam Tchakalian
Carlos Villa
Franklin Williams

Guest Faculty

Scott Bell
Michael Gregory
Susan Hall
Leslie Lerner
Ursula Schneider
Irv Tepper
Mark Van Proyen

Jeremy Morgan, Department Manager

THE UNDERGRADUATE PROGRAM

Students who major in painting must complete a minimum of 27 semester units in painting studio courses and 12 semester units in drawing studio courses.

The following pattern of courses is a suggested guide for completion, in four years, of the 120 semester units required for the BFA degree in painting:

Course Requirements

	Semester 1st	2nd
First Year		
Beginning Painting	3 units	3 units
Beginning Drawing	3	3
Core Studio Seminar	3	3
Letters and Sciences: History of Western Civilization A/B	3	3
Western Art History Survey A/B	3	3
	15	15
Second Year		
Further Painting	3	3
Further Drawing	3	3
Studio Breadth Requirement	3	3
English	3	—
Elective Art History	—	3
Letters and Sciences: Visual Ideology A/B	3	3
	15	15
Third Year		
Further Painting or Drawing	3	3
Studio Breadth Requirement	3	—
Studio Elective	3	6
Elective Art History	3	—
Letters and Sciences	3	6
	15	15
Fourth Year		
Further Painting or Drawing	3	6
Studio Elective	9	6
Letters and Sciences	3	3
	15	15
Total		120 units

THE GRADUATE PROGRAM

The MFA programs in painting and sculpture/ceramic sculpture are combined. When applying to the program, graduate students declare a major in one of the two disciplines. Studio Critique Seminars (PSC-200) with both painting and sculpture students are offered each semester; faculty alternate between sculptors and painters.

Students are admitted to the program by a faculty committee comprised of members of both the Sculpture/Ceramic Sculpture and the Painting Departments. Students may choose their graduate advisers from either of the two departments, subject to approval of the MFA chair and the appropriate department chair at the time of registration. Comprehensive reviews of student work are conducted by joint committees from the two departments at the end of the second and fifth semesters. Some graduate studio space is shared by students from the two areas.

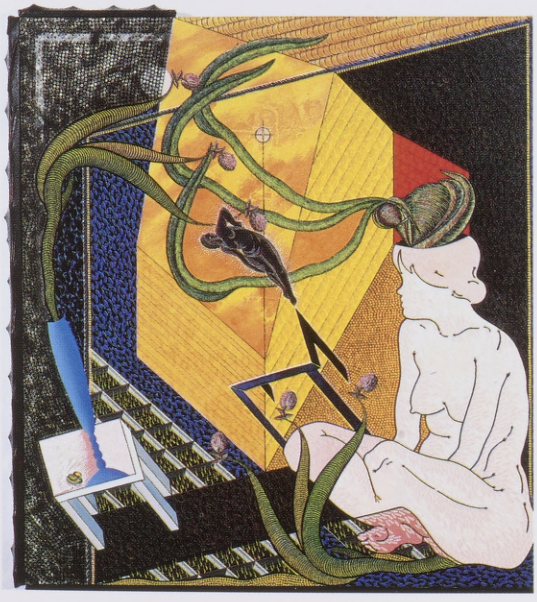
Course Requirements

	Semester 1st	Semester 2nd
First Year		
PSC-200 Studio Critique Seminar	6 units	6 units
PSC-298 Graduate Adviser	3	3
AH-240 Theory Seminar	3	3
First Year Review	—	Pass
	12	12
Second Year		
PSC-200 Studio Critique Seminar	6	6
PSC-298 Graduate Adviser	3	3
PSC-296/297 TA/Internship	3	3
Second Year Review	—	Pass
	12	12
Fifth Semester		
PSC-299 Independent Study	12	
PSC-300 Final Review	Pass	
PSC-301 MFA Exhibition	Pass	
	12	
Total	60 units	

The Fall (1986), 72" x 52" oil on canvas by **Pegan Brooke**

Gone Fishing, acrylic by **Ivan Majdrakoff**

Spirit Scene (1986), 61" x 55" oil and acrylic on canvas by **Franklin Williams**



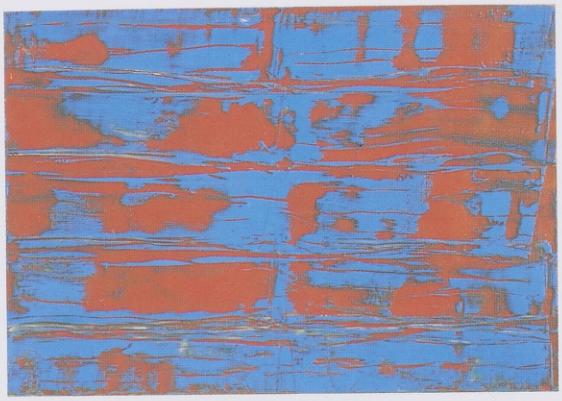
Dance (1986), 8'x 6' oil on canvas by **Inez Storer**

Intervention (1987), 40" x 45" x 4" oil on shaved wood with concrete and gold leaf by **Irene Pijoan**

Storm (1984), 5' x 7' oil on canvas by **Bruce McGaw**

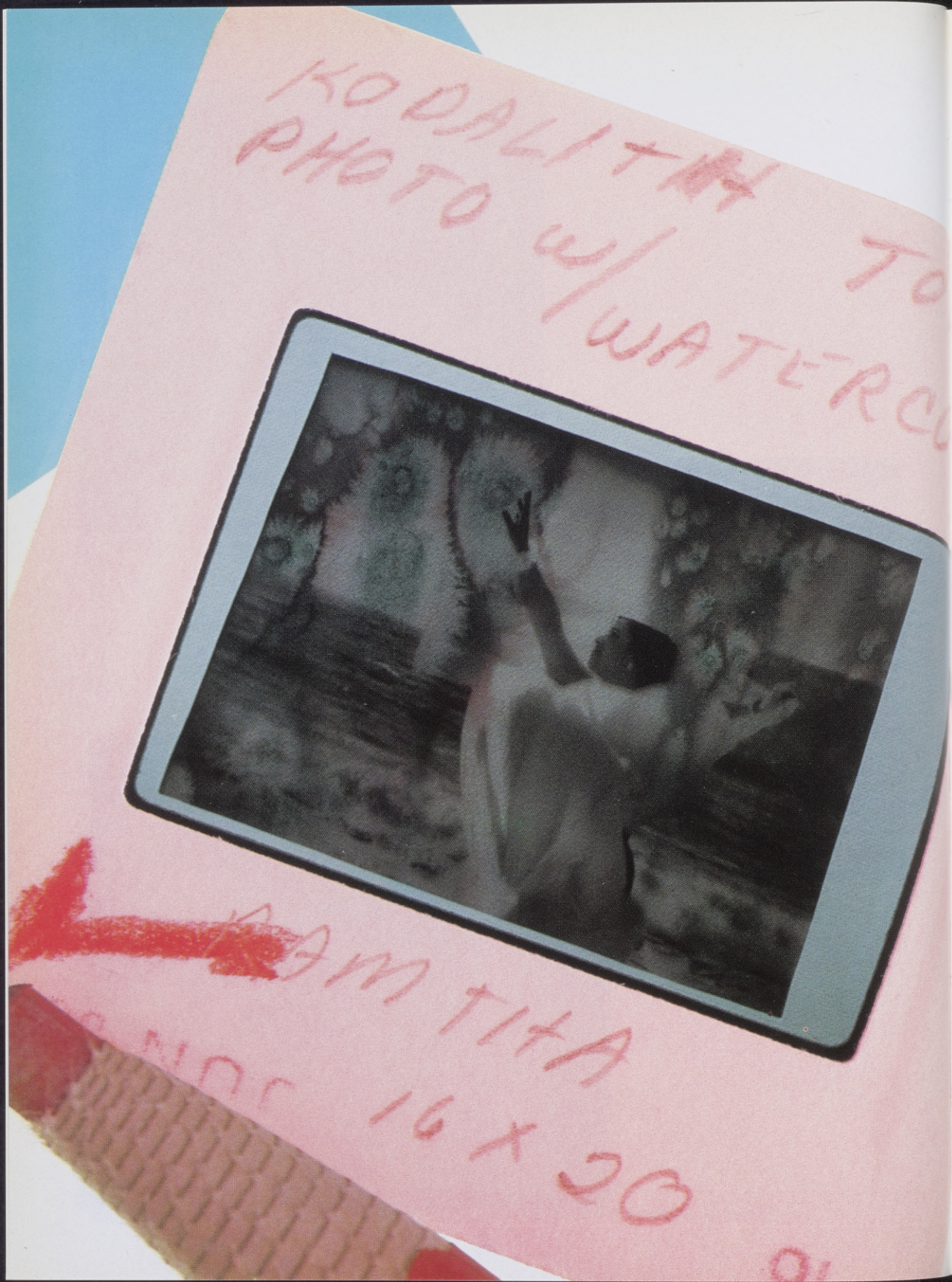
Three Ladders, 30" x 40" mixed media drawing on photographic paper by **Shari Lamanet**

Can't See the Forest Through the Trees (1986), 61″ x 84″ acrylic and rhoplex on canvas by **Pat Klein**



Hot Plate (1986), 42″ x 60″ oil on canvas by **Sam Tchakalian**

Papayas and Figs (1986), 68″ x 87″ oil on canvas by **Barbara Rogers**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PHOTOGRAPHY

Fine art photography as it is taught in the SFAI Photography Department involves a harmony between the knowledge of craft and an ability to communicate one's personal vision. The program is designed to ensure technical proficiency within the context of each student's concerns and sensibilities.

The history of photography is tied intimately to the history of art and culture. This connection is examined early in the program to give students a solid footing in understanding and using the basic vocabulary of the medium. From that point, students are encouraged to explore the rich new territory of political, literal and symbolic expression.

As active artists, our faculty represents a diverse range of experience in traditional and contemporary approaches to the medium, and the content of courses taught in this department reflects their major concerns and artistic orientation.

To complement the classroom-oriented aspect of the photography program, the department administers the Stillights Gallery, which exhibits the work of students, faculty and visiting artists. Exhibitions are juried and curated by students and funded by the SFAI Student Senate.

The department regularly hosts visiting photographers of regional and national reputation, and offers symposia on subjects of current importance.

Facilities

The Photography Department provides 1 group and 18 individual darkroom facilities for developing, enlarging and printing black-and-white and color photography, ranging from 35mm to 8 x 10 formats. Facilities are accessible to students seven days a week and after hours by special arrangement. With the exception of film developer, chemistry for black-and-white photography is provided by the department. Color chemistry for the Ektaprint processor is also provided, though students must pay an initial $40 processor fee. Students must provide their own Ciba chemistry.

The black-and-white facilities include six 2 1/4 Leitz enlargers, four 4x5 Beselers, one point-source Beseler, four 4x5 Omegas, one Durst 5x7 with dichroic color head, one 24" Hope processor and one Cap 40 Ciba processor.

Students also have access to Norman strobes, photo floods and stands, tripods and 4x5 view cameras. Each student will receive individual instruction as needed.

1986/87 Faculty

Jerry Burchard
John Collier
Linda Conner
Jack Fulton
Pirkle Jones
Reagan Louie
Larry Sultan
Henry Wessel, Jr., Chair 1987

Guest Faculty

Peter DeLory
Jeanne C. Finley
Jo Whaley

Dona Lantz, Department Manager

THE UNDERGRADUATE PROGRAM

Within the overall requirements for the BFA degree, students who major in photography must complete a minimum of 39 semester units of photography studio courses and 3 units in History of Photography.

The photography faculty has organized a series of required intermediate courses presenting the necessary "core" of information required for successful work in photography. Although the syllabi for these courses remain constant, the faculty rotates. This portion of the curriculum, which includes History of Photography, Understanding Photographs, Visual Communication, Professional Practices, Large Format and Fine Print, and Color, is the foundation for the rest of the program and must be completed by the end of the student's fourth semester.

The following pattern of courses is a suggested guide for completion, in four years, of the 120 semester units required for the BFA degree in photography.

Course Requirements

	Semester 1st	2nd
First Year		
Beginning Photography	3 units	—
Understanding Photographs	—	3
Core Studio Seminar	3	3
Studio Breadth Requirement	—	3
English	3	—
Letters and Sciences: History of Western Civilization A/B	3	3
Western Art History Survey A/B	3	3
	15	15
Second Year		
Large Format	3	—
Visual Communication	3	—
Color	—	3
Photo Professional Practices	—	3
Photo History	—	3
Elective Art History	3	—
Studio Breadth Requirement	3	3
Letters and Sciences: Visual Ideology A/B	3	3
	15	15

Third Year

Further Photo	6	6
Studio Electives	3	6
Letters and Sciences	6	3
	15	15

Fourth Year

Further Photo	3	6
Studio Elective	9	6
Letters and Sciences	3	3
	15	15

Total 120 units

Circo Mazatlan (1982), black-and-white photograph by **Jack Fulton**

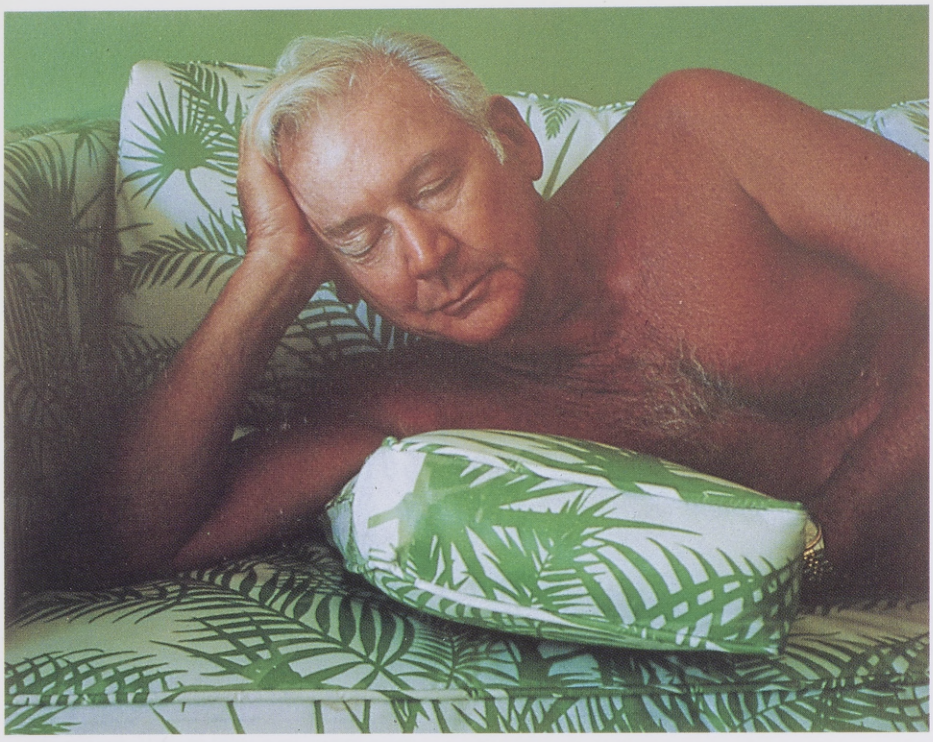
THE GRADUATE PROGRAM
Course Requirements

	Semester 1st	Semester 2nd
First Year		
PH-200 Studio Critique Seminar	6 units	6 units
PH-298 Graduate Adviser	3	3
AH-240 Theory Seminar	3	3
	12	12
Second Year		
PH-200 Studio Critique Seminar	6	6
PH-298 Graduate Adviser	3	3
PH-296/297 TA/Internship	3	3
	12	12
Fifth Semester		
PH-299 Independent Study	12	
Ph-300 Final Review	Pass	
Ph-301 MFA Exhibition	Pass	1
	12	

Total 60 Units

Gale on Kosamed, Thailand (1986), color print by **Jerry Burchard**

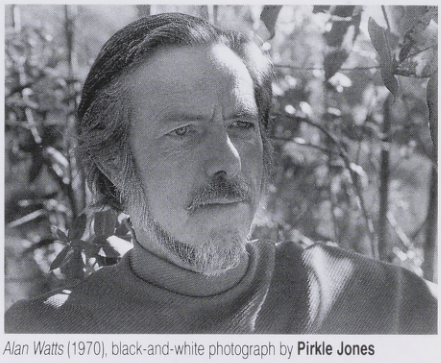
Smiling Monk, Tiktse Monastery, Ladakh, India (1985), black-and-white photograph by **Linda Connor**



My Father in Palm Springs (1984), 20″ x 24″ c-print by **Larry Sultan**

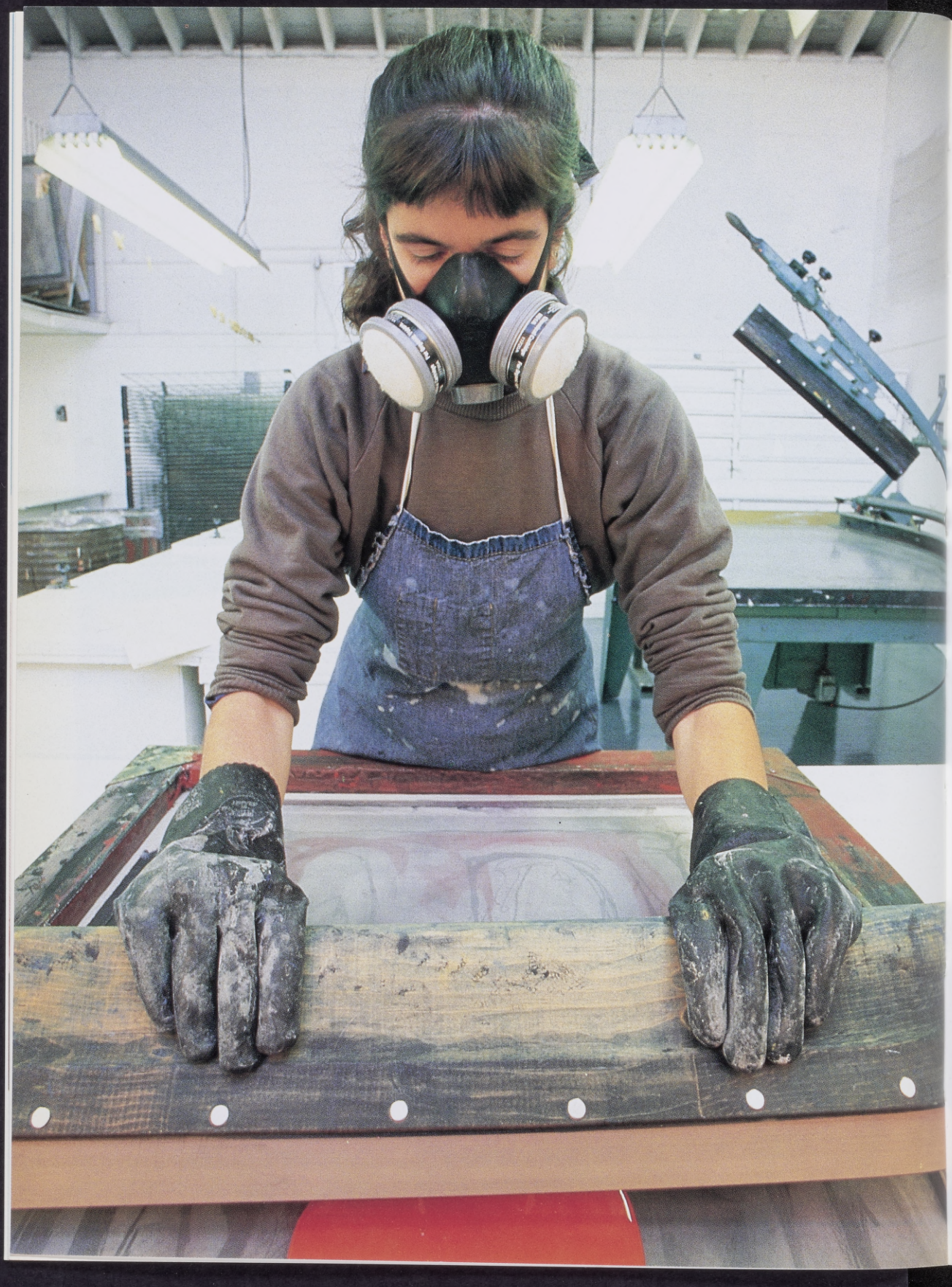
Golden Gate Park (1982), 8″ x 12″ gelatin silver print by **Henry Wessel**

Death in the Andes (1958), black-and-white photograph by **John Collier**



Alan Watts (1970), black-and-white photograph by **Pirkle Jones**

San Francisco Chinatown (1982), 35mm color slide by **Reagan Louie**



PRINTMAKING

The printmaking curriculum consists of courses in lithography, intaglio, silkscreen and the photographic processes as applicable to these print disciplines. Exploration within each particular area is encouraged.

To enable the student to fully explore the visual and expressive potential of the fine print, the printmaking faculty encourages a firm technical foundation. The overall emphasis in the department, however, is placed on the fusion of visual concept with technical process, rather than simple mechanical and quantitative production of print editions. Students are evaluated for both technical proficiency and artistic maturity.

An intensive curriculum including critique sessions, seminars, technical instruction and individual dialog with faculty members, the printmaking program is designed to allow students to refine their critical insight and visual vocabulary. Through this process, they emerge as mature and technically competent visual artists.

Students participate in exhibitions in the department's hallway gallery as well as in the annual Spring Show. Each year at Commencement, the Printmaking Department presents its annual "Bronze Roller Award" with the names of that year's outstanding students engraved on a cast bronze roller.

Facilities and Equipment

The Printmaking Department occupies six studios, including two areas reserved for use by graduate students. Studios house professional equipment affording students ample opportunity to develop skills in the art of printmaking.

The department maintains a complete darkroom system, including an 18″ x 22″ process camera with a 24″ x 32″ copy board. The nine available presses include one electric-proofing offset press, three hand lithography presses ranging up to 30″ x 48″, and five etching presses ranging up to 32″ x 52″. The department also has a vacuum-frame unit for photographic work up to 50″ x 62″ and two silkscreen vacuum tables with a maximum size of 46″ x 72″.

1986/87 Faculty

Richard Graf, Chair 1987
Robert Johnson
Gordon Kluge
Larry Thomas

Guest Faculty

Marcia Briggs
Rene Castro
Charles Chavez

Guest Artists

Oscar Rodriguez
Juan Bernal Ponce

Matthew Haberstroh, Department Manager

THE UNDERGRADUATE PROGRAM

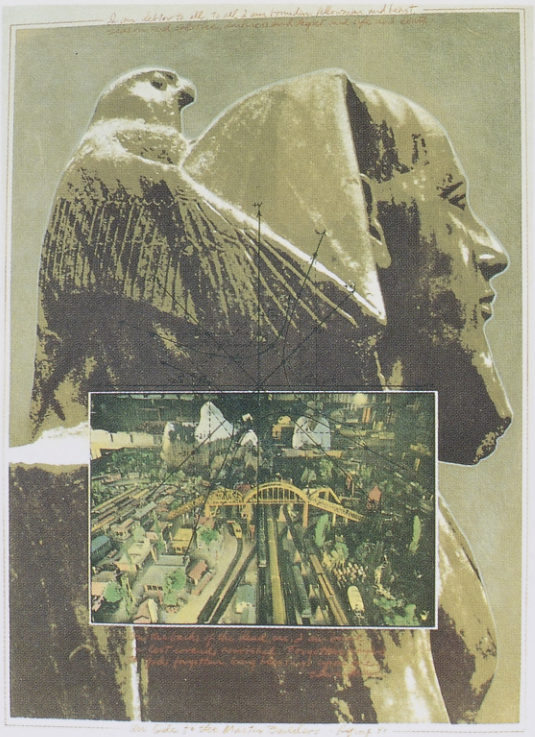
Within the overall requirements for the BFA degree, students who major in printmaking must complete a minimum of 39 semester units in printmaking studio classes and 3 semester units in the History of Printmaking.The following pattern of courses is a suggested guide for completion, in four years, of the 120 semester units required for the BFA degree in printmaking.

Course Requirements

	Semester 1st	2nd
First Year		
Beginning Printmaking	3 units	3 units
Core Studio Seminar	3	3
Studio Breadth Requirements	—	3
English	3	—
Letters and Sciences: History of Western Civilization A/B	3	3
Western Art History Survey	3	3
	15	15
Second Year		
Further Printmaking	3	3
Studio Breadth Requirement	3	3
Studio Electives	6	3
History of Printmaking	—	3
Letters and Sciences: Visual Ideology A/B	3	3
	15	15
Third Year		
Further Printmaking	6	6
Studio Electives	6	3
Art History Elective	—	3
Letters and Sciences	3	3
	15	15
Fourth Year		
Further Printmaking	6	9
Studio Electives	3	3
Letters and Sciences	6	3
	15	15
Total		120 units

THE GRADUATE PROGRAM
Course Requirements

	Semester 1st	Semester 2nd
First Year		
PR-200 Studio Critique Seminar	6 units	6 units
PR-298 Graduate Adviser	3	3
AH-240 Theory Seminar	3	3
Semester Review	Pass	Pass
	12	12
Second Year		
PR-200 Studio Critique Seminar	6	6
PR-298 Graduate Adviser	3	3
PR-296/297 TA/Internship	3	3
Semester Review	Pass	Pass
	12	12
Fifth Semester		
PR-299 Independent Study	12	
PR-300 Final Review	Pass	
PR-301 MFA Exhibition	Pass	
	12	
Total	60 units	



Ode to the Master Builders (1984), 21" x 29" mixed media litho/silkscreen drawing by **Richard Graf**

Circular Ruin (1987), monotype by **Larry Thomas**

Baron von Richthofen No. 389 (From the Grail Series)(1985), 9¼" x 4¼" lithograph on Rives BFK, silk/lead/jute/acrylic by **Gordon Kluge**

Kodak
PAGEANT
SOUND PROJECTOR
MASTER CONTROL

FILMMAKING

"Cameras do not make films," said Maya Deren. "Filmmakers make films. Improve your films not by adding more equipment and personnel but by using what you have to the fullest capacity. The most important part of your equipment is yourself; your mobile body, your imaginative mind, and your freedom to use both." This is the philosophy of the Art Institute's filmmaking department.

The SFAI filmmaking department is devoted to preparing students to become fine artists in the medium of film and/or extended forms. Film as fine art is film in which the expressive intent of the maker is primary—film for which the artist takes full responsibility for its purpose, aesthetics and realization. Art Institute faculty members are chosen for their significance and achievement as artists and teachers. They are a key element of the resources we provide for artists in the struggle to put their ideas on film.

One of our faculty has said, "I function as an artist who happens to use film instead of paint and canvas ... and because I function as an artist, I know that technique is at the service of vision. I tell my students, when you show us your vision, we'll help you with the technique to realize it."

Specialized Technical Workshops

The filmmaking department offers regular workshops on the use of technical equipment. Fees are included in the lab fee charged for all filmmaking courses other than FI-1A/B First Year Filmmaking and FI-40 History of Film for All Majors.

The San Francisco Cinematheque

Every Sunday and Thursday throughout the fall and spring semesters, SFAI is host to the San Francisco Cinematheque. The Cinematheque is one of the major showcases for independent film in the United States; internationally known filmmakers screen their films and discuss them with the audience.

The SFAI Film Festival

The Annual SFAI Film Festival is organized entirely by students and attracts entries from all over the world. Winning films are chosen by a panel of professional judges and are shown on two consecutive nights during the spring.

Facilities and Equipment

The department has extensive facilities for shooting and editing in 8mm and 16mm. Each student is required to have an 8mm or 16mm camera. However, additional cameras and tape recorders with accessory equipment are available for check-out. Filmmaking facilities include two shooting studios, two animation stands, two JK optical printers, two studios for mixing and recording sound, well-equipped editing rooms and several flatbed editing tables. All studios are available on a 24-hour basis. Each student receives individual instruction on the use of equipment as needed.

1986/87 Faculty

Janis Crystal Lipzin, Chair 1987
Stephen Anker
Larry Jordan
Gunvor Nelson
Roy Ramsing
Al Wong

Guest Faculty

Bill Brand
Abigail Child
Ernie Gehr
Larry Gottheim
Keith Sanborn
Carolyn Savage-Lee
Scott Stark

Guest Artists

Peggy Ahwesh
Dara Birnbaum
Valie Export
Yervant Gianikian
Joe Gibbons
Angela Ricci-Lucchi

Visiting Faculty

The world of fine art film is filled with many different kinds of artists. No faculty can effectively represent this diversity over an extended period of time, and so in addition to our regular faculty, we have at least one visiting faculty member each semester.

Roy Ramsing, Technical Supervisor

THE UNDERGRADUATE PROGRAM

The following pattern of courses is a suggested guide for completion, in four years, of the 120 units required for the BFA degree in filmmaking.

Course Requirements

	Semester 1st	2nd
First Year		
First Year Filmmaking A/B	3 units	3 units
Core Studio Seminar	3	3
Studio Breadth Requirement	—	3
English	3	—
Letters and Sciences: History of Western Civilization A/B	3	3
Western Art History Survey A/B	3	3
	15	15

Second Year		
Further Film	6	6
Studio Breadth Requirement	3	3
Elective Art History	—	3
Letters and Sciences: Visual Ideology A/B	3	3
Studio Elective	3	—
	15	15
Third Year		
Undergraduate Film Seminar	3	—
Film History/Theory Seminar	—	3
Further Film	3	3
Studio Electives	3	6
Letters and Sciences	6	3
	15	15
Fourth Year		
Further Film	6	3
Studio Electives	6	6
Final Review	—	3
Letters and Sciences	3	3
	15	15
Total		120 units

THE GRADUATE PROGRAM
Course Requirements

	Semester 1st	**Semester 2nd**
First Year		
FI-200 Studio Critique Seminar	6 units	6 units
FI-298 Graduate Adviser	3	3
AH-240 Theory Seminar	3	3
	12	12
Second Year		
FI-200 Studio Critique Seminar	6	6
FI-298 Graduate Adviser	3	3
FI-296/297 TA/Internship	3	3
	12	12
Fifth Semester		
FI-299 Independent Study	12	
FI-300 Final Review	Pass	
FI-301 MFA Exhibition	Pass	
	12	
Total		60 units

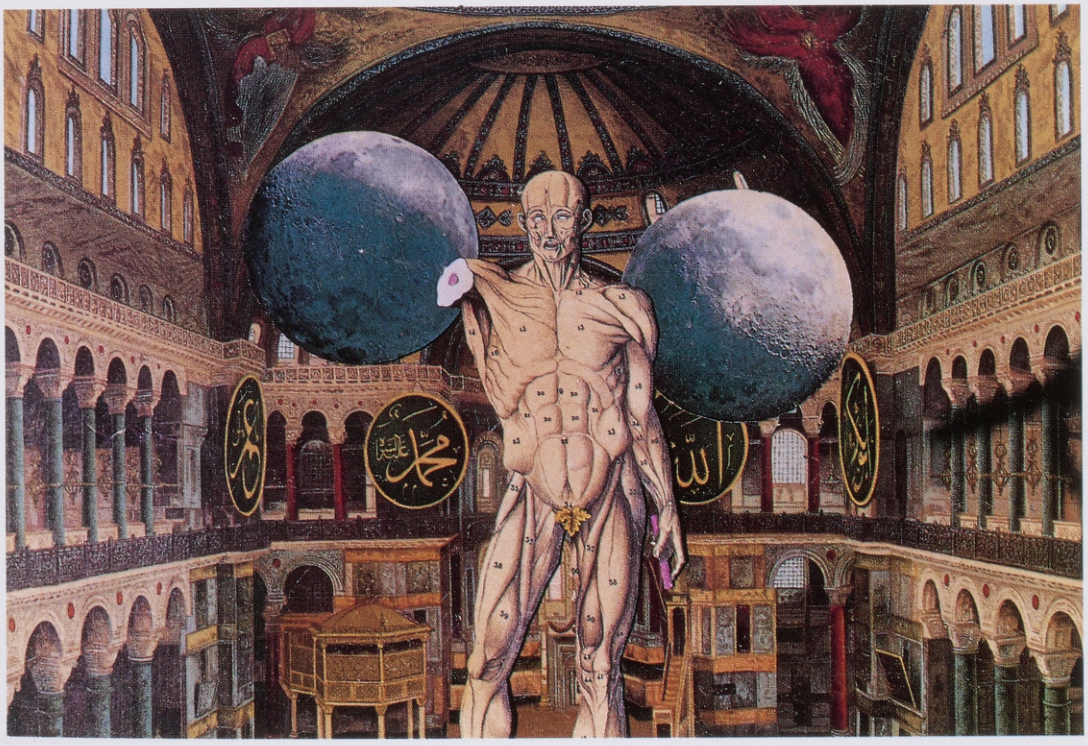
Shadow Fence (1984), San Francisco Art Commission, 6' x 40' sunlight, fence and paint by **Al Wong**

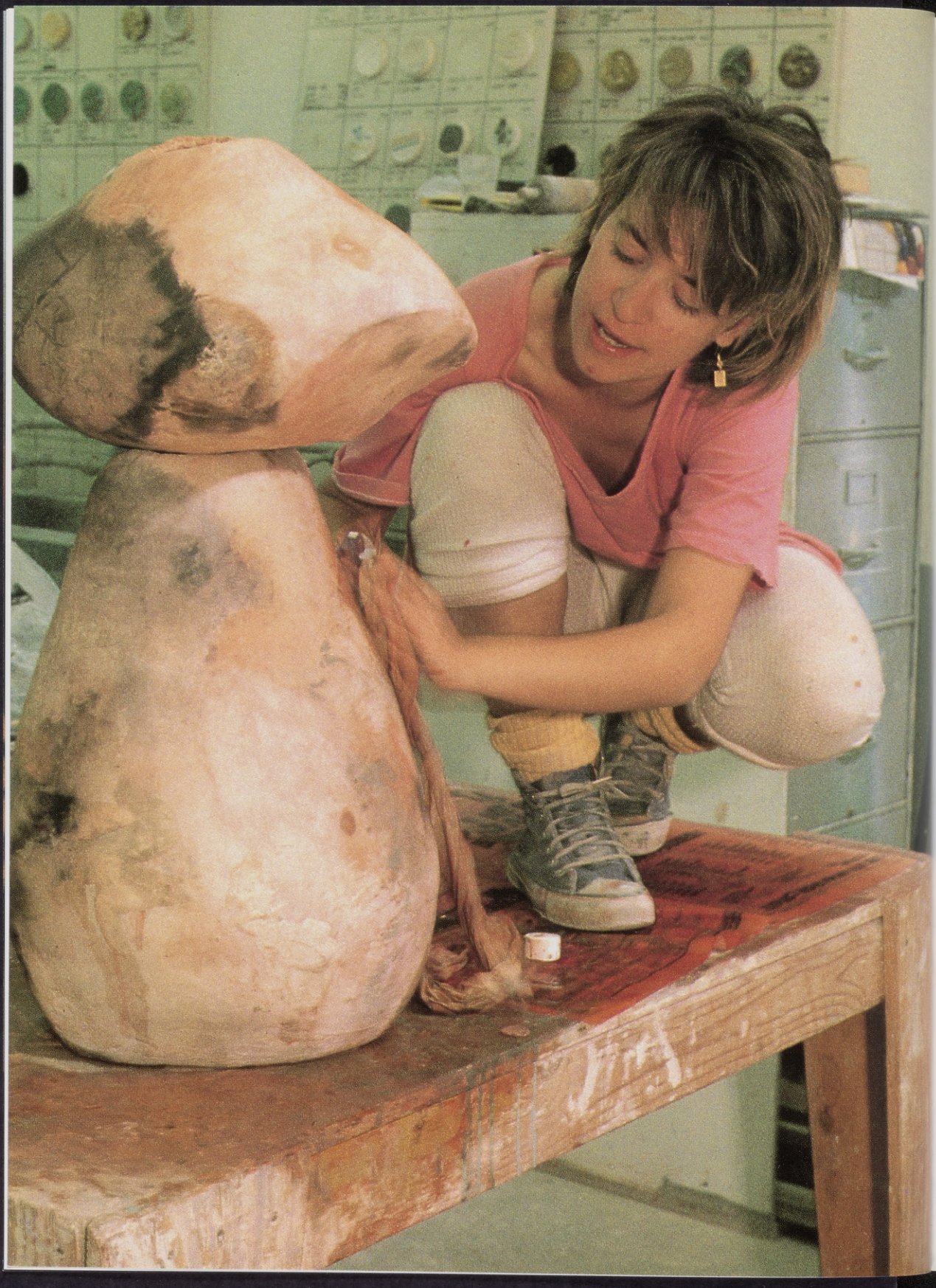
Remote Phase I (1986), video sculpture installation by **Janis Crystal Lipzin**

Production Still from Underground Drama (1986), a **George Kuchar** class film

Still from Light Years (1985), 16mm film by **Gunvor Nelson**

Sophie's Place (1986), experimental animation, 16mm color film by **Larry Jordan**





SCULPTURE/CERAMIC SCULPTURE

Students in the Sculpture/Ceramic Sculpture Department are encouraged to establish a meaningful balance in their work between material and content, and to learn the visual language and idioms of contemporary sculpture in order to establish themselves professionally in the world of art.

The faculty in this department represents a cross-section of attitudes and practices in contemporary sculpture, thus making a diverse range of technical and critical expertise available to students. Instructors are practicing artists of national and international reputation. Visiting faculty regularly enrich students' educational experience by providing wide exposure to ideas and analyses of work.

In addition to regular classes, the department conducts a series of mini-workshops and demonstrations of casting techniques, welding, woodworking, joinery, and other skills conducted by faculty, staff, students and special guests. The workshops are open to students in all majors.

Each year at Commencement, the Sculpture/Ceramic Sculpture Department presents the Harold E. Weiner and Isaac Walter Memorial Prizes to outstanding students in the department.

Facilities and Equipment

The Sculpture Department occupies 6,840 square feet of classroom and shop space, including facilities for working in steel, wood, plaster, and ceramics. The studio space has 25-foot ceilings and large roll-up doors to facilitate the moving of large works.

The department also has facilities for welding and finishing steel and other metals, including gas, arc and heli-arc welding, sand blasting, and spray painting. The wood shop has table saws, band saws, sanders, a joiner, a power mitre box, and drill presses. The department provides plaster, burlap, chicken wire and some metal, as well as oxygen and acetylene.

The Ceramic Sculpture Studio is equipped for low-fire clay bodies and glazes. There are facilities for slip casting, handbuilding, throwing, air brushing and spraying, ceramic decals, and china painting. Equipment includes a 30-cubic-foot gas kiln, one small gas kiln, three large electric kilns, and four small electric test kilns. Low fire clays, slips, glazes, and china paints are provided.

1986-87 Faculty

Richard Berger, Chair 1987
William Geis III
Jim Pomeroy
Robert Rasmussen (Redd Ekks), Ceramic Sculpture Coordinator 1988-89
John Roloff
Richard Shaw

Guest Faculty

Linda Fleming
Anita Margrill
Christin Nelson
Don Rich

Visiting Artists

Jackie Winsor

James Blevins, Department Manager

THE UNDERGRADUATE PROGRAM

Within the overall requirements for the BFA degree, students who major in sculpture/ceramic sculpture must complete a minimum of 33 semester units in sculpture studio classes, 6 semester units in drawing studio classes, and 3 semester units in History of Sculpture.

The following pattern of courses is a suggested guide for completion, in four years, of the 120 semester units required for the BFA degree:

Course Requirements

	Semester 1st	2nd
First Year		
Beginning Sculpture or Ceramic Sculpture	3 units	3 units
Drawing	3	3
Core Studio Seminar	3	3
Letters and Sciences: History of Western Civilization A/B	3	3
Western Art History Survey A/B	3	3
	15	15
Second Year		
Further Sculpture or Ceramic Sculpture	3	3
Studio Breadth Requirement	6	3
Studio Elective	—	3
English	3	—
History of Sculpture	—	3
Letters and Sciences: Visual Ideology A/B	3	3
	15	15
Third Year		
Further Sculpture or Ceramic Sculpture	6	6
Studio Electives	6	3
Letters and Sciences	3	6
	15	15

Fourth Year		
Further Sculpture or Ceramic Sculpture	3	6
Studio Electives	6	6
Art History Elective	3	—
Letters and Sciences	3	3
	15	15
Total		120 units

THE GRADUATE PROGRAM

The MFA programs in sculpture/ceramic sculpture and in painting are combined. When applying to the program, graduate students declare a major in one of the two disciplines. Studio Critique Seminars (PSC-200) combining students in the two areas are offered each semester; faculty alternate between painters and sculptors.

Students are admitted to the program by a faculty committee comprised of members of both the Sculpture/Ceramic Sculpture and the Painting Departments. Students may choose their graduate advisers from either of the two departments, subject to approval of the MFA chair and the appropriate department chair at the time of registration. Comprehensive reviews of student work are conducted by joint committees from the two departments at the end of the second and fifth semesters. Some graduate studio space is shared by students from the two areas.

Course Requirements

	Semester 1st	Semester 2nd
First Year		
PSC-200 Studio Critique Seminar	6 units	6 units
PSC-298 Graduate Adviser	3	3
AH-240 Theory Seminar	3	3
First Year Review		Pass
	12	12
Second Year		
PSC-200 Studio Critique Seminar	6	6
PSC-298 Graduate Adviser	3	3
PSC-296/297 TA/Internship	3	3
Second Year Review	—	Pass
	12	12
Fifth Semester		
PSC-299 Independent Study	12	
PSC-300 Final Review	Pass	
PSC-301 MFA Exhibition	Pass	
	12	
Total	60 units	

Mr. Do (1986), 30" x 24" x 84" steel mesh and electric light sculpture by **Richard Berger**

Split Attention (1986), 24″ x 32″ ceramic, glass and acrylic sculpture by **Robert Rasmussen, a.k.a. Redd Ekks**

Wave Ship (of Fire)/Ice Ship (of Glass) (1984), 32″ sculpture by **John Roloff**

It's Only a Baby Moon...(1983-4), 16′ diameter anamorphic projection with 160 slides and audio tape with spherical reflector by **Jim Pomeroy**

PERFORMANCE/VIDEO/COMPUTER ARTS

The Performance/Video/Computer Arts Department provides students with the framework to explore these media in relationship to their roots in traditional disciplines. In this context, video is not derived from the popular conventions of television, and performance is not based on the principles of theatre. They are viewed as extensions of sculpture and painting.

Studio work in the disciplines of performance, video, installation and computer art is designed to include both theory and practice. These categories serve only as starting points. The PVC Department at SFAI is concerned not with categories but with problem-solving in a wide variety of media and techniques.

Students in the PVC Department are given highly structured assignments designed to confront them with problems relevant to issues in the contemporary art world, as well as with concerns of a more universal nature. The department's rigorous discipline in both art practice and art criticism teaches students to evaluate their own work with honesty and clarity. Students are also encouraged to prepare themselves for, and to participate in, the art community outside SFAI.

The electronic arts program covers a wide range of emerging art forms, including computer-based image and sound generation, installation, interactive "smart" sculpture, telecommunications, and computer programming. The beginning classes provide a hands-on survey of these areas leading up to advanced work determined by the students' interests. The program emphasizes building a foundation in electronic skills and then using those skills as a resource for exploration and creation.

The core PVC faculty is complemented by an extensive visiting faculty program in which artists of international stature teach as guests of the department.

Facilities and Equipment

The Performance/Video/Computer Arts Department maintains two 3/4" (cuts only) video editing suites as well as both black-and-white and color studios equipped with special effects generators. Portable 3/4" and 8mm video production packages are available.

The computer arts lab maintains six work stations of varying complexity, including simple mouse-driven programs, several programming languages, a full 3-D modeling system with 3/4" video animation, and a digital sampling keyboard with direct computer interface. Technical assistance is available for all equipment. The studios and editing facilities are accessible 24 hours a day.

1986/87 Faculty

Paul Kos
Chris Brown
Howard Fried
Sharon Grace, Chair 1987
Doug Hall
Tony Labat
Don Lloyd

Guest Faculty

Dara Birnbaum
Valie Export
Karen Finley
Terry Fox
Frank Gillette
Ingo Gunther
Linda Montano
Tony Oursler
Moira Roth

Kurt Lundblad, Department Manager

THE UNDERGRADUATE PROGRAM

Within the overall requirements for the BFA degree, students who major in Performance/Video/Computer Arts must complete a minimum of 39 semester units in p/v/c courses and 3 semester units in History of Performance/Video.

The following pattern of courses is a suggested guide for completion, in four years, of the 120 semester units required for the BFA degree in performance/video/computer arts.The faculty strongly encourages students to take both PVC-150, Computer Arts, and PVC-192, Advanced Video (Post-Production), as part of their group of further courses.

Course Requirements

	Semester 1st	2nd
First Year		
Beginning Performance/Video	3 units	3 units
Core Studio Seminars	3	3
English	3	—
Letters and Sciences: Western Civilization A/B	3	3
Western Art History Survey A/B	3	3
Studio Breadth Requirement	—	3
	15	15
Second Year		
Further Performance/Video	3	3
History of Performance/Video	3	—
Contemporary Issues in Performance/Video	—	3
Studio Breadth Requirement	3	3
Studio Electives	3	3
Letters and Sciences: Visual Ideology A/B	3	3
	15	15

Third Year		
Further Performance/Video	6	3
Contemporary Issues in Performance/Video	—	3
Studio Electives	3	3
Elective Art History	3	—
Letters and Sciences	3	6
	15	15

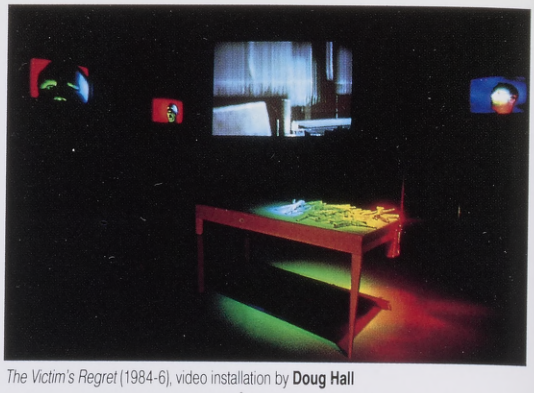
Fourth Year		
Further Performance/Video	6	3
Contemporary Issues in Performance/Video	—	3
Studio Electives	6	6
Letters and Sciences	3	3
	15	15

Total 120 units

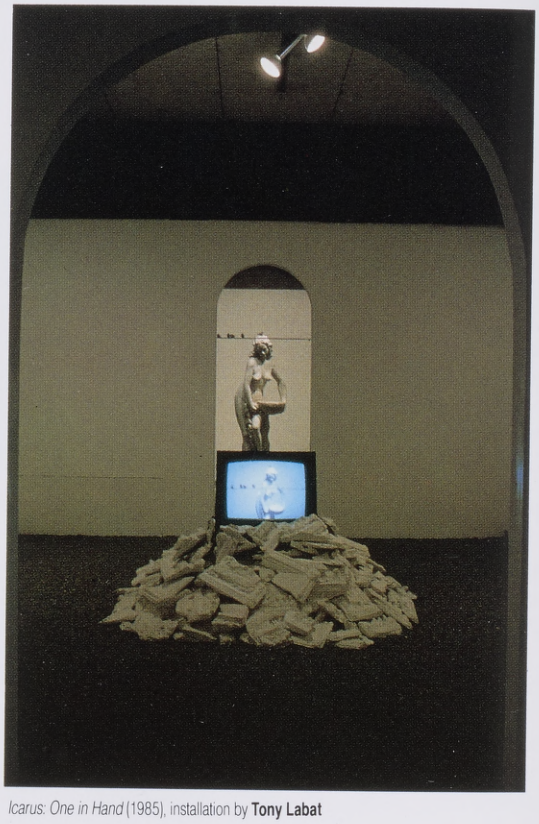
THE GRADUATE PROGRAM
Course Requirements

	Semester 1st	Semester 2nd
First Year		
PVC-200 Studio Critique Seminar	6 units	6 units
PVC-298 Graduate Adviser	3	3
AH-240 Theory Seminar	3	3
Second Semester Review		Pass
	12	12
Second Year		
PVC-200 Studio Critique Seminar	6	6
PVC-298 Graduate Adviser	3	3
PVC-296/297 TA/Internship	3	3
	12	12
Fifth Semester		
PVC-299 Independent Study	12	
PVC-300 Final Review	Pass	
PSC-301 MFA Exhibition	Pass	
	12	

Total 60 units

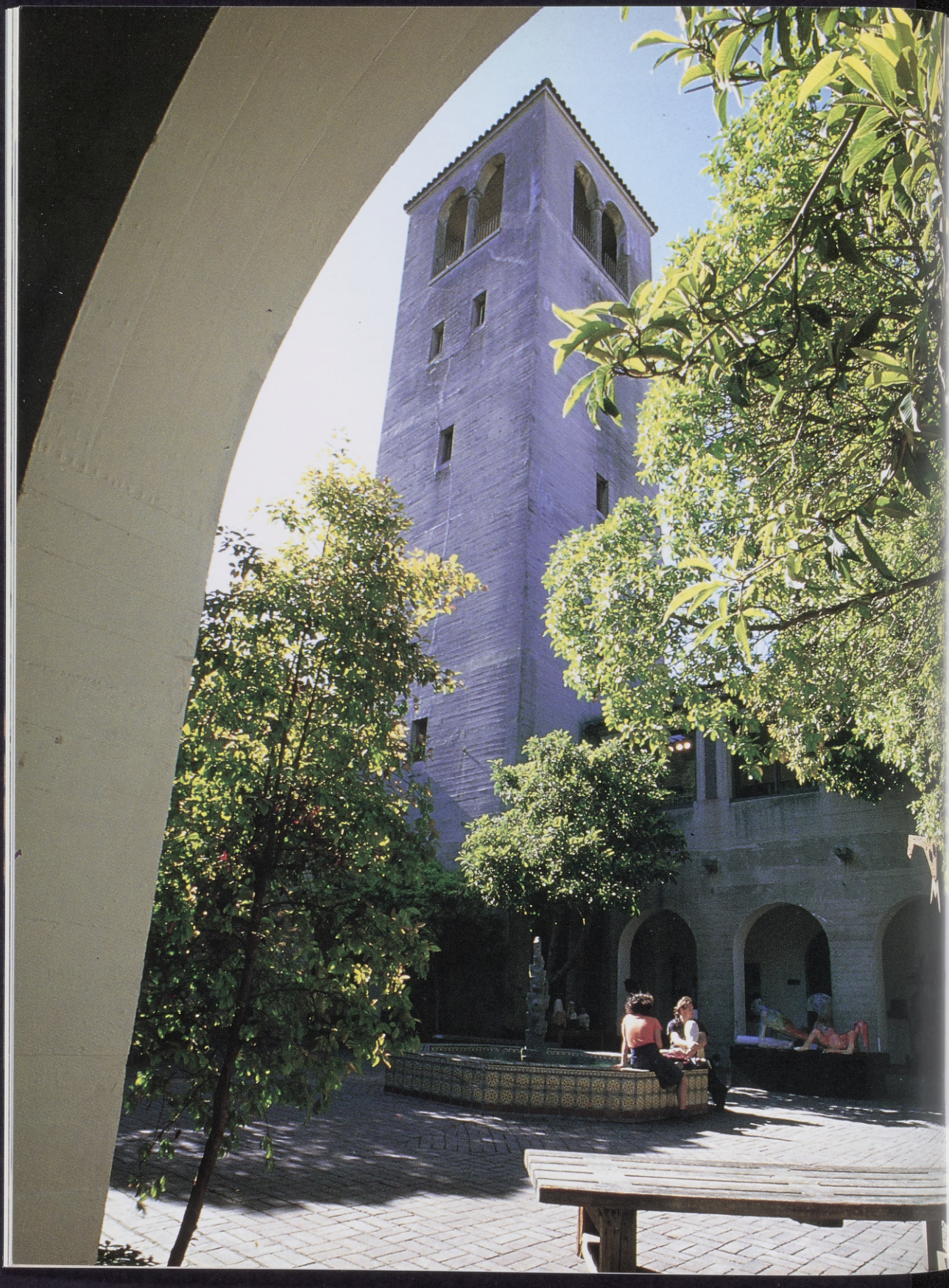


The Victim's Regret (1984-6), video installation by **Doug Hall**



Icarus: One in Hand (1985), installation by **Tony Labat**

Performance piece by **Chris Brown**



LETTERS AND SCIENCES

The Letters and Sciences Department is structured to reflect the close interrelationship between critical and theoretical thought in the arts, and the broader social context that artists share with their contemporaries. Our curriculum includes the social and natural sciences as well as the humanities. It is designed to articulate the connections between these disciplines and the visual arts.

1986/87 Faculty

Ray Mondini, Chair
Kathie Cinnater
Angela Davis
Richard Fiscus
Clayton Lee
Dianne Levitin
Zeese Papanikolas

Visiting Faculty

Betsy Davids
Wolfgang Max Faust
Tom Humphrey
Pauline Oliveros
Charles Ponce
Sandra Roos
Chi-Zhang Yeh

The program in Letters and Sciences forms the essential intellectual support to the studio studies for the BFA degree. The complete Letters and Sciences program includes a thorough study of Western culture and history through the late 20th century. The following pattern of courses is a guide for completion, in four years, of the 30 units in Letters and Sciences required for the BFA degree.

Course Requirements

	Semester 1st	2nd
First Year		
Western Civilization A/B (required)	3 units	3 units
English (required)	3	—
Second Year		
Visual Ideology A/B (required)	3	3
Third Year		
Non-Western Cultural History (1 elective course required)	—	3
Social Science (1 elective course required)	3	—
Natural Science (1 elective course required)	3	—
Fourth Year		
Letters and Sciences Electives	3	3
Total	30 units	

LETTERS AND SCIENCES ELECTIVES

Electives are offered on a regular rotating basis in order to provide greater program breadth. In addition, a spectrum of guest faculty over a student's four-year residency at SFAI ensures a comprehensive and diverse offering of academically challenging courses. Offerings have included:

Natural Science
- Introduction to Life Sciences
- Biological Consequences of Modern Technology
- History of Scientific Thought
- Models of the Universe

Social Science
- Neo-Colonialism; Race, Class and Gender
- History of the Labor Movement in the U. S.
- History of Social Thought
- The New Vision: A Study of Feminist Literature and Art
- The Artist as Documentary Historian
- Psychology: The Structure of Psychology—The Mythology of Structure
- Anthropology

Humanities
- History of Western Philosophy
- Aesthetics
- 20th Century Philosophy
- Theory and Practice of Music
- Theory and Practice of Theatre
- Cultural Histories of China, Japan, India, Middle East, Africa, Latin America

Literature
- American Literature for Writers
- The Modern Novel
- Great Books of Western Civilization
- Modern Poetry

ENGLISH FOR FINE ARTS

Students who have been identified as requiring special support in the English language will enter the intensive, two-semester English for Fine Arts program in their first year. Upon completion of this program (or upon demonstration of English language proficiency) students will continue the normal sequence of Letters and Sciences course requirements.

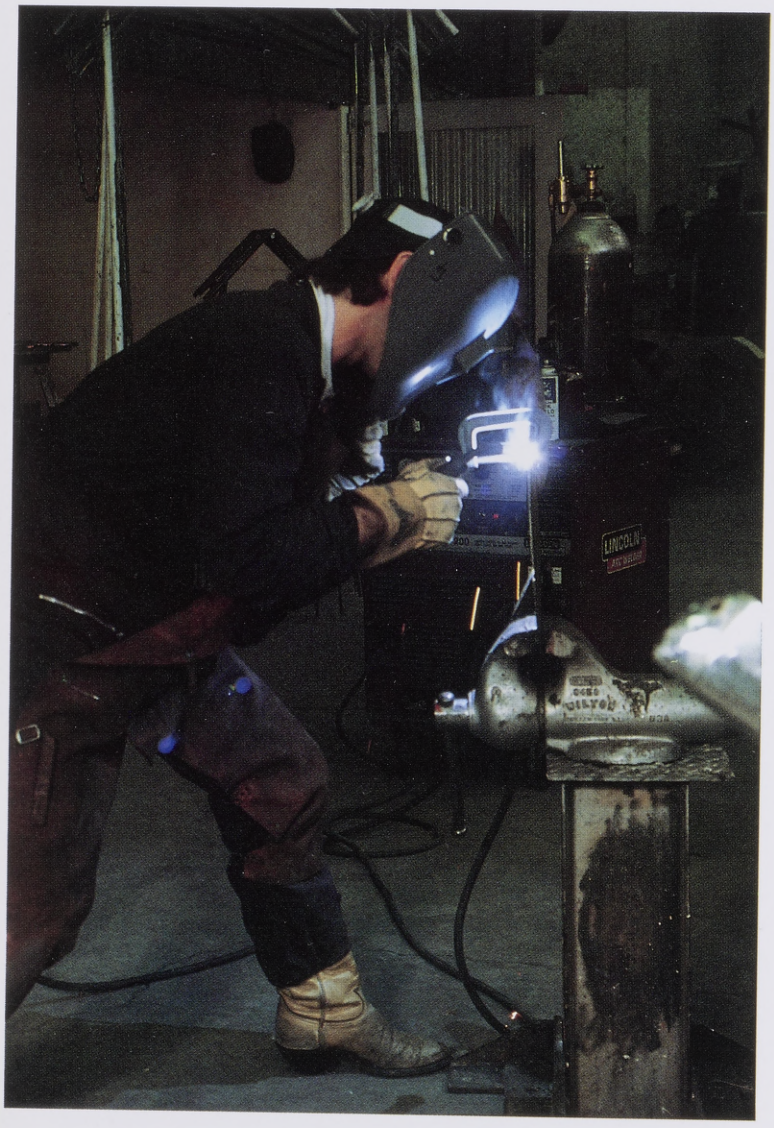
Course Requirements

	Semester 1st	2nd
First Year		
English for Fine Arts (EFA)	6 units	6 units*
Second Year		
Western Civilization A/B	3	3
Electives		3

Third Year		
Natural Science	3	—
Social Science	—	3
Fourth Year		
Visual Ideology A/B	3	3

Total: 33 units of which 30 are credited toward general education requirements and 3 are credited toward studio electives.

*The course may be taken for a total of 12 units of which three units will be credited as studio elective.



ART HISTORY, THEORY and CRITICISM

Art students must understand the history of the past so that they can create the art of the future. They must know theory so that practice and skills can be put to purposes more important than mere technical facility. They must know criticism so that they can think critically about what they see and what they read. The program in Art History, Theory and Criticism at SFAI addresses all these issues.

The art history program includes a broad survey course (AH-40) of the Western tradition of fine arts, supplementary courses in non-Western traditions, and media-specific courses in each of the major media of the fine arts today, including performance/video, film, photography, printmaking and sculpture. The history of painting is covered in AH-40, Western Art History Survey.

The program in theory and criticism includes graduate seminars (AH-240) taught by outstanding guest historians, critics and curators, and courses specializing in the writing of art criticism taught by published critics.

The program is administered by the Office of Academic Affairs, and the Vice President for Academic Affairs serves as coordinator.

Interdisciplinary Program

To foster cross-disciplinary exploration, various departments offer classes which combine disciplines as part of their regular departmental curriculum. The structure, content and goals of these classes vary from semester to semester according to the department, the instructor, and the students.

Students should consult the Interdisciplinary section of the current class schedule for listings of classes with interdisciplinary emphasis offered in the various departments.

Interdepartmental Program

The Interdepartmental Program at SFAI is the experimental ground for new courses which do not yet fit into established departmental structures and those courses which are not part of any major program.

Visiting Artist Program

The Visiting Artist Program is structured to provide contact between students and important contemporary artists. The program has two components.

The first component offers residencies for at least one visiting artist for up to one week per year in each department, during which time artists give public lectures and slide presentations on their work, sit in on classes, participate in discussions and give individual critiques by appointment. For each artist and department, the visiting artist's role and interaction with students is different, but the general intent is to maximize students' access to yet another vital body of work in the arts today.

In the second component, the visiting artists participate in the Art History, Theory and Criticism course, AH-140, The Art of Now. The curriculum of The Art of Now regularly includes lectures by three visiting artists and/or critics per semester, each selected for the relevance of his or her work to the specific topic of that semester's course. Other artists and critics appear at events organized by the various departments at SFAI. All lectures and events are open to SFAI students and to the general public. In 1986-87, the following were among the many artists who visited SFAI to talk about their work: Eric Fischl, Ed Paschke, Wayne Thiebaud, Moira Roth, Jackie Winsor, Rosalind Krauss, Sue Coe, Power Boothe, Alice Aycock, Terry Fox.

1986/87 Faculty

Fred Martin, Vice President for Academic Affairs and Coordinator of the Art History, Theory and Criticism Program
Bill Berkson, Coordinator of the Public Lectures Program
Inez Storer

Guest Faculty

Robert Atkins
Kenneth Baker
Shanja Kirstann
Jim Jordan
Mark Levy
Karen Malik
Charles Miedzinski
Mark Van Proyen

Visiting Lecturers

Jackie Winsor
Rosalind Krauss
Sue Coe
Power Boothe
Alice Aycock
Terry Fox
Eric Fischl
Ed Paschke
Wayne Thiebaud
Moira Roth
Mark Levy
Kenneth Baker
Christopher French
Peter Schjeldahl
Tom Marioni
Joan Brown
Gordon Onslow-Ford
Maurice Tuckman

LIBRARY

The San Francisco Art Institute's Anne Bremer Memorial Library, established in 1926 with a generous donation from philanthropist Albert Bender, is a unique resource center dedicated to the documentation of the fine arts.

Located on the second floor of the original 1926 Institute structure, the library offers students a quiet setting for research and study. Its reading room, with high arched windows, large fireplace and beamed ceiling, is a noteworthy example of the Spanish Colonial Revival style popular when the room was dedicated in 1935.

The library staff works with students on an individual basis, showing them how to take advantage of its specialized resources.

The library's collection emphasizes modern and contemporary painting, sculpture, fine art photography, video, performance, intermedia works and independent film. It contains 23,000 volumes, including an outstanding collection of exhibition catalogs, and subscriptions to more than 150 general interest and fine arts periodicals.

In addition to being a study center, the library regularly sponsors special events of interest to students, including film screenings, poetry readings, exhibitions and an annual Artist's Book Contest.

SPECIAL COLLECTIONS

The Rare Book Room

The Rare Book Collection includes photography portfolios, out-of-print and limited edition monographs, exhibition catalogs and material on Art Institute alumni.

The Art Institute Archives

The archives house manuscripts, correspondence, transcripts, ephemera and photographs documenting the 117-year history of the Art Institute.

Media Department

The Art Institute Media Department is located in the library. It houses a collection of slides, films, audiotapes and videotapes.

Slides

The Media Department Collection contains 45,000 slides, most of which circulate to students for viewing and classroom use. The collection contains slides of artwork and cultural objects from prehistory to the present including slides of current faculty work. Its photography section, which includes the bequest of Margery Mann and special collections such as works from the Farm Security Administration, is considered the strongest in the Bay Area.

Films

The film collection consists primarily of graduate student and faculty work purchased through a grant from the Louis B. Mayer Foundation. These films are used both for teaching purposes by film faculty and graduate students, and occasionally for public screenings.

Audiotapes

The collection contains more than 600 tapes documenting visiting artist lectures, "new" music, poetry and works by artists who use sound as a medium.

Videotapes

The Media Department includes a video viewing facility with color monitor and 1/2" and 3/4" video decks available for both faculty and student use. It also has a small but growing collection of videotapes that complement the SFAI curriculum; these include student and faculty work as well as video documentation of many visiting artist lectures and critiques.

CURRENT
ISSUES

INSTITUTE PROGRAMS

The San Francisco Art Institute is morè than a fine arts college. In addition to providing instruction in the visual arts, SFAI sponsors a full range of public programs designed to promote public awareness of the contemporary arts. Students benefit directly by being able to participate in these programs.

EXHIBITIONS

The Emanuel Walter and Atholl McBean Galleries are the professional exhibition spaces of the Art Institute and are located on campus. The galleries present an average of ten exhibitions annually. These professional shows feature the work of both well-established and emerging artists in all media.

Recent exhibitions include *New Painterly Figuration*, a landmark show of work by second generation Bay Area figurative painters, *Inspired By Leonardo*, for which five Bay Area artists used the Renaissance master's work as a springboard for their own pieces, and *The Open Image*, recent abstract painting from West Germany. Each spring, the Adaline Kent Award is given to a deserving California artist, whose work is displayed in a solo exhibition.

Exhibitions are open to the public. Admission is free.

STUDENT EXHIBITIONS

SFAI believes that an important corollary to studio work is the opportunity to show work in a gallery while still in school. The Diego Rivera Gallery, which contains a large mural by the famed Mexican painter, is a 1,600-square-foot exhibition space devoted solely to student shows. With its high ceiling and exposure to natural light, the gallery is well-suited to the exhibition of work in all formats.

Approximately 40 exhibitions are presented annually, reflecting the wide range of media and ideas among the students who attend SFAI. Applications to show work there are solicited twice each year by a jury of students representing each studio department of the Art Institute. The program is administered by a student staff and is funded by the Student Senate with proceeds from the student activity fee.

LECTURE SERIES

The San Francisco Art Institute hosts the most active visiting artist lecture series on the West Coast.

The Spring and Fall Lecture Series bring major figures in contemporary art—both critics and artists—to San Francisco for public lectures followed by question and answer sessions. Recent lecturers have included sculptor Alice Aycock, painter Keith Haring, and performance artist Terry Fox. Admission to these events is discounted for students.

The SFAI Photography Department also sponsors periodic lecture series and symposia on varied topics related to photography. In addition, the school sponsors conferences and panel discussions on such topics as writing art criticism and exploring the spiritual in art. These programs are open to students and in some cases may be attended for college credit.

SPECIAL EVENTS

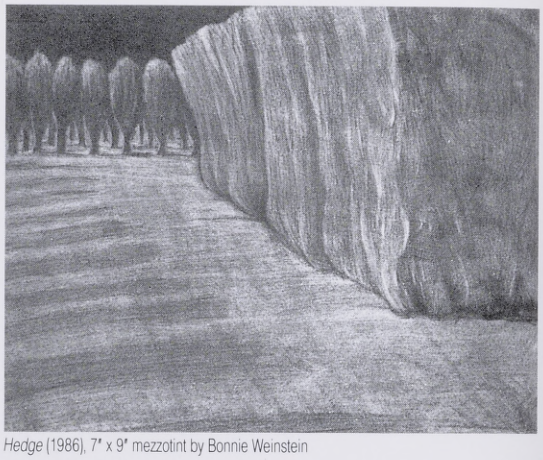
The calendar of events at the Art Institute is as varied as the people who make up its constituency.

The San Francisco Cinematheque, the West Coast's oldest and most significant showcase for independent and experimental film, presents a regular schedule of film screenings on campus. Student admission is discounted.

The Annual SFAI Film Festival, one of the largest festivals of its kind organized completely by students, offers another opportunity to view the work of independent filmmakers. Entries are typically submitted from all over the country as well as several foreign countries.

Performance work is another important part of the visual arts activity at SFAI. Many nationally recognized performance artists have presented pieces at the Art Institute in the past several years. The 1985 group exhibition and performance art series *Working Live*, for example, featured a series of live intermedia performance art.

In addition, the Art Institute collaborates with other Bay Area arts groups to sponsor poetry readings, concerts and other special events which are open to the public and are designed to enhance the liberal arts portion of the SFAI degree programs.



Hedge (1986), 7" x 9" mezzotint by Bonnie Weinstein

Jamaican Senior (1984), 20" x 30" black and white photograph by Martina Konietzny

The Source, 16" x 20" black and white photograph by Mary Jane Winkler

STUDENT SERVICES

THE SCHOOL STORE

The SFAI Store, located on campus, carries a wide selection of art supplies at prices that are significantly below retail. Specializing in drawing, painting and printmaking supplies, the Store stocks a variety of fine papers, brushes, pastels and paints from around the world. Items not in stock may be special-ordered.

The Store caters to the particular needs of SFAI students. All net profits are applied to the Art Institute's scholarship fund.

For further information, call (415) 771-7029.

THE OFFICE OF STUDENT AFFAIRS

The Office of Student Affairs is one of the most valuable resources on campus. Its staff assists students with many of their questions and concerns about life at the Art Institute and after graduation. In addition to planning special events such as film screenings, workshops and social gatherings, the Office of Student Affairs provides the following services:

Orientation

In connection with each semester's registration, a full schedule of orientation activities is planned to acquaint new students with the Art Institute and the Bay Area arts community. Activities include meetings with peer advisors, informational presentations, tours of the Institute facilities, receptions and trips to museums and galleries. While attendance at orientation is not mandatory, it is strongly recommended.

Counseling

The Director of Student Affairs is available to discuss students' concerns regarding personal and academic problems that may affect their successful adjustment to the Art Institute and their continued development as artists. The director also provides assistance with grievances, mediating conflicts between students and between students and Institute personnel.

Personal counseling for individuals, groups and couples is provided on campus at The Counseling Center, which is coordinated with San Francisco State University's Graduate Counseling Program. Counselors are available for short-term sessions for students, as well as drop-in and crisis counseling. They make referrals to outside professionals for long-term counseling if needed.

Publications

The Student Affairs Office distributes several publications with information for students.

The Student Handbook, which is published annually, contains essential information about the Art Institute, its departments and staff, as well as useful facts about living in the San Francisco Bay Area, from how to get a California state i.d. to where to buy camera equipment.

ARTSPEAK, produced monthly during the Fall and Spring Semesters, is a compendium of items of interest to artists, including gallery listings and job announcements.

The Weekly Calendar of Events lists on-campus meetings, guest lectures, student exhibitions and important notices to students. It is distributed in student mailboxes each Monday morning.

Information for Artists Seeking Grants is an informative pamphlet describing the method by which artists research and write successful grant proposals.

A Job Hunter's Workbook is a step-by-step guide to getting a job, including skills assessment, resume preparation and interviewing techniques.

Professional/Career Assistance

The Student Affairs Office encourages students to begin supplementing their course work early with "real world" experiences such as internships, part-time work in areas related to their major field, exhibition of their work and grant proposal writing. The office conducts workshops on these and related topics.

The Job Locator, a staff person in the Student Affairs Office, assists students seeking part-time work by maintaining an active job file and advising students of potential employers. Full and part-time positions are posted in the office. Listings of full-time professional positions are also maintained for graduating students and alumni.

The Student Affairs Office provides assistance in resume writing as well as the business aspects of being a professional artist. The office also maintains reference files in which students are encouraged to keep letters of recommendation from instructors and other individuals; the letters are sent to employers and graduate schools upon request.

Health Plan

A student health plan is available through the Student Affairs Office. The office also provides information regarding medical clinics and local doctors.

Housing Information

Most SFAI students choose to live in apartments or studios, frequently sharing them with other students.

Because finding a suitable arrangement can take time, the Art Institute has reserved a group of rooms at a nearby residence club, located a short bus ride from campus in the shopping and restaurant district of the city. Room rates include breakfast and dinner six days per week, maid service, reception, phone answering service and laundry facilities. An on-site Resident Adviser is available for problem-solving. These accomodations are open to all SFAI students; they are particularly suitable for first semester students new to San Francisco.

For more information about finding a place to live in San Francisco, contact the Admissions Office at (415) 771-0600 and ask for the housing brochure.

AUDIO VISUAL DEPARTMENT

The Audio Visual Department, located in the Art Institute's 250-seat lecture hall, is a multi-media resource center that provides instructional equipment and technical assistance for classes, lectures and special events.

As the class schedule permits, the lecture hall is available to students one afternoon per week for viewing slides and videotapes, projecting 16mm and super-8 films, and listening to audiotapes with the assistance of a technician.

The AV Department's Intermedia Workshop Rooms enable students to work privately or in small groups.

CAFE

In addition to soups, salads, sandwiches, espresso drinks and other beverages, the SFAI Cafe offers one of the most spectacular views in the city of the San Francisco Bay. Prices are very reasonable, and the Cafe's on-campus location makes it convenient to SFAI students and faculty.

ALUMNI ASSOCIATION

The Alumni Association is a member-supported service organization for artists who are former students of the college. It sponsors various workshops and special events for alumni, advises them of employment and exhibition opportunities and keeps them in touch with the SFAI community.

In addition, the Alumni Association sponsors periodic group shows of work by alumni at different galleries and alternative spaces around the Bay Area. It also maintains a slide registry of alumni work. For further information about Alumni Association programs, call the Alumni office on campus.

STUDENT GOVERNANCE

The SFAI Student Senate is a forum for discussion and action concerning all matters of interest to students. All currently enrolled students are eligible to serve on the Senate, which is made up of officers and delegates from each major department. Elections are held in March.

Two members of the Senate are elected for one-year terms to serve on the SFAI Board of Trustees, the chief governing body for the school. These representatives serve as voting members on trustee committees dealing with such matters as academic affairs, finance, planning and exhibitions.

The Student Senate also sponsors various activities, including the Diego Rivera Exhibitions Program and the annual SFAI Film Festival.

STUDENT RESPONSIBILITIES

Students are responsible for reading this bulletin as well as the Student Handbook and for following the academic regulations and procedures, and rules for student conduct established in them.

The College assumes that student conduct will demonstrate respect for the individual rights of others, including the College and its property. The College further assumes that all Art Institute community members will respect city, state and federal laws. A student may be suspended from classes and activities or dismissed from the College for any reason considered just cause, such as disruption of classes, abuse of property, plagiarism, violence, or theft.

The Student Handbook describes the rules and regulations governing student conduct as well as the internal hearing procedure to assure fairness in student conduct cases, which shall not be in the derogation of any rights protected by the San Francisco Art Institute's policies or by law. A detailed description of the above may be obtained from the Student Affairs Office.

OPEN STUDIO

During the regular academic year, students may participate in two open studio drawing sessions held weekly on campus. On Fridays, the Development Office, the Institute's fund-raising department, sponsors all-day sessions with live models for SFAI students and members, who may attend free of charge. On Thursday evenings, the Alumni Association sponsors drawing sessions for which a nominal fee is charged.

INTERNATIONAL STUDENTS

The San Francisco Art Institute has had students from over 25 countries enrolled in both the BFA and MFA programs. The SFAI Foreign Student Association provides opportunities for exchange of culture and ideas among international and American students and assists with a special orientation program for new foreign students. The Association also elects a representative to the Student Senate.

A peer adviser, chosen from among the foreign students, works with the Foreign Student Adviser and the Director of Student Affairs to meet the special needs of international students. The Foreign Student Adviser processes immigration and intergovernmental documents related to a student's stay at SFAI.

LOCKERS AND MAILBOXES

Students are provided with lockers on campus free of charge. They must be cleaned out once a year at the end of the spring semester.

All students in SFAI degree programs are assigned a campus mailbox at the beginning of the semester. The boxes are used for internal communications only; first class mail received at the Institute and addressed to students will be held at the Student Affairs Office, which will issue a notice in the student's campus mailbox.

ACADEMIC PROCEDURES

GRADES

Grades are distributed to students after each semester and summer session. All grades except incompletes (INC) are considered final. An instructor may request a change of final grade when a computational or procedural error has occurred, but a final grade may not be changed as a result of re-evaluation of student work or completion of additional work. Class attendance is an important factor in determining grades.

Students are required to inform instructors of reasons for any absence and to arrange to make up missed assignments. Reports of student progress, if work is unsatisfactory, are filed with the Registrar at the middle of each semester. Such reports are then mailed to students.

The following grades are used for undergraduate students:

A	Excellent	4.0
B	Good	3.0
C	Satisfactory	2.0
D	Poor but passing	1.0
F	Failing	.0
INC	Incomplete	.0
W	Withdrawn	.0
P	Passing	
NC	No credit	

Instructors may choose to fine-tune the above grades by adding + or - to a letter grade. The permanent record will reflect plusses and minuses, and grade points will be assigned accordingly (plus or minus .3 points).

The following grading system is used for graduate students:

Pass	Equivalent to A or B
Fail	Any grade below B
INC	Incomplete
W	Withdrawn

Incompletes

The grade of INC may be assigned if work has been of passing quality but incomplete because of serious illness or extraordinary circumstances that prevented completion of work by the end of the semester. Prior arrangements must be made with the instructor to assign an INC grade. If incomplete work is not made up by the end of the subsequent semester, the grade for the course automatically becomes an F or NC (no credit).

Pass/No Credit Option

Undergraduate students may elect to be graded P (pass) or NC for any or all of their final 30 semester units (senior year) in upper division courses (numbered 100 or above), provided they have maintained a minimum grade point average of 2.5 as of the end of their junior year.

Seniors must declare their preference for the Pass/No Credit option no later than the end of the second week of classes by petition to the Registrar's Office.

Under this option, the P grade earns credit; however, neither the P nor the NC is computed in the grade point average. Students may not change their grading option after the deadline for any reason whatsoever.

Grade Point Average

The semester GPA is computed by multiplying the numerical grade received for each course by the number of units for that course, adding the resulting numbers together and dividing the sum by the total number of units taken that semester. See the current *Student Handbook* for more information.

Satisfactory Academic Progress

Undergraduate students are required to maintain a 2.0 cumulative GPA in order to remain in satisfactory academic standing. Students on financial aid are subject to additional requirements (See *Financial Information*).

Graduate students must maintain passing grades in all courses in order to remain in satisfactory academic standing.

Academic Probation

If an undergraduate's cumulative GPA falls below a 2.0 (C), he or she is automatically placed on academic probation. While the Registrar makes every effort to notify students of probation, it is the student's responsibility to be cognizant of his or her standing.

Undergraduates on academic probation must bring their semester GPA up to 2.0 within one semester to avoid dismissal. Once this has been achieved, they have one more semester in which they must bring their cumulative GPA up to the 2.0 minimum. If a student fails to comply with these terms, he or she will be dismissed.

In addition, students whose cumulative GPA is higher than 2.0, but whose semester GPA falls below a 2.0, will receive a warning from the Registrar's Office that their academic standing is in jeopardy.

Graduate students who have received a grade of NC will be placed on academic probation for the following semester, during which time this class must be made up. If two consecutive semesters include grades of NC, or two grades of NC are received in the same semester, the student may be dismissed without probation. In addition, academic probation and/or dismissal may be imposed by the Graduate Review Committee from the student's major department should they deem that the student's work does not demonstrate satisfactory academic progress.

Dismissal

Students will be dismissed if they fail to comply with the conditions of probation in any one semester.

Readmission

After one year, an undergraduate who has been dismissed for academic reasons may petition the Vice President for Academic Affairs for readmission. Petitions must be submitted no later than four weeks before the beginning of the semester for which re-

admission is being requested. The Vice President for Academic Affairs examines individual cases and, in some instances, may recommend remedial or other class work before granting re-admission in order for such students to demonstrate their ability to meet the standards of the Institute.

Such recommended coursework may or may not be transferable to the student's academic program at SFAI. Students re-admitted after dismissal are given new probationary terms by the Vice President for Academic Affairs.

Graduate students dismissed from the MFA program may re-apply for admission to the program in another major, resubmit their portfolio for review, and complete the course requirements specific to the new major. They may not, however, reapply to the program with the same major from which they were dismissed.

Academic Appeals

Students are expected to comply with all degree requirements and academic policies of the Institute, particularly with regard to completion of course requirements for graduation, in the manner prescribed.

If a student believes that a specific grade has been awarded unfairly, a grievance may be filed with the Vice President for Academic Affairs. A formal hearing will be scheduled only after the student, instructor, and department chair have failed to resolve the dispute informally. The formal process is completed as expeditiously as possible. Students must initiate the process within six weeks of receiving the grade in question. (A detailed description of the grievance procedure may be obtained in the Student Affairs Office.)

ACADEMIC YEAR

The nine-month academic year at SFAI consists of two semesters (fall and spring), each of which includes 15 weeks of instruction. In addition, there are two 6-week summer sessions.

COURSE LOAD

The BFA degree program requires an average of 15 units per semester in order for the degree to be completed within four years. However, students are considered full time when enrolled for 12 units or more.

The MFA program requires 12 units per semester for completion within five semesters. A semester course load of 12 units is considered full time for graduate students and is the minimum for which they must enroll. Enrollment for fewer than 12 units must be approved by the Variance Committee and is only permitted in unusual cases.

COURSE NUMBERING

Undergraduate courses are numbered 1 - 199 with beginning level courses numbered 1 - 99 and further level courses numbered 100 - 199. Graduate courses are numbered 200 - 299.

SCHEDULE OF CLASSES

Information concerning class offerings and hours is found in the Class Schedule, available before each registration period.

Although the San Francisco Art Institute will attempt in good faith to offer the courses as listed in the official class schedule for each academic term, the school reserves the right to change instructors, cancel any class because the minimum enrollment has not been met, or change the time and place of any course offering.

REGISTRATION

Early registration for the next semester is held at the end of each semester. All continuing degree students and students on an official leave of absence are eligible to early register. Information regarding early registration is distributed by the Registrar's Office approximately three weeks in advance of early registration.

All new students and continuing students who did not register early are required to register in person at the beginning of each semester.

Students may register during the first two weeks of class upon payment of a late registration fee. Registration after the second week requires approval of the Registrar and instructors.

Once a registration form is completed and filed, it becomes the official study list, and students may receive credit only for those classes listed on the form.

Students are not excused by reason of late registration from regularly assigned class work.

TRANSFER CREDIT

Veterans may receive credit for certain specialized courses taken during military training if such credit does not duplicate previously earned college credit and if the work has been completed satisfactorily. Those applicants who have completed courses in the Armed Forces Institute should have transcripts of credit sent to the Admissions Office for evaluation.

Transfer units from an accredited college or university are credited toward BFA degrees insofar as they are related to the undergraduate curriculum. Credit is awarded for approved courses on the basis of equivalent semester units.

Of the 120 semester units required for the BFA degree, a maximum of 54 semester units of transfer credit is accepted in fine arts studio courses. Of these, six semester units may be transferred for studio courses in subjects other than fine arts (e.g., crafts).

In liberal arts and sciences, a maximum of 24 transfer units is accepted. Liberal arts and science courses accepted in transfer include English composition, humanities and natural and social sciences, etc.

A maximum of six semester units in any one discipline (e.g. foreign language, history, political science, biology) is accepted. However, twelve semester units in art history are accepted if the coursework corresponds to that required for the BFA degree at the Institute.

Regardless of transfer credit, all undergraduate students are required to complete the last 30 semester units of their degree at SFAI. Visual Ideology A and B (see Letters and Sciences) and 24 semester units of the major studio requirements must be taken at SFAI. Transfer credit is not given for these courses.

CREDIT BY EXAMINATION

Undergraduate students may receive credit for general studies course requirements (liberal arts and sciences) on the basis of results of the College Entrance Examination Board (CEEB) Advanced Placement Examinations. Test results are subject to evaluation. *Note:* Advanced Placement credit is not given for studio courses.

CONCURRENT ENROLLMENT

While enrolled in the Institute, students may receive degree credit for classes undertaken concurrently at other institutions only with prior approval of the Registrar and chair of the major department. This is subject to the normal limitation for transfer credit, provided that the class work does not duplicate curricular offerings at the Institute. Seniors may not receive credit concurrently or otherwise from any other institution.

CHANGES IN STUDY LIST

Students may add or drop classes only by filing a written notice of program change with the Registrar. Normally a class may be dropped or added only during the first two weeks of the semester; a late fee is charged for program changes after the first week of classes.

WITHDRAWAL FROM A CLASS

Students may withdraw from a class until the end of the fourth week of the semester. Notice must be filed in writing with the Registrar. After the fourth week, students who wish to withdraw from one or more classes must obtain special permission from the academic adviser. Such withdrawals appear on the permanent scholastic record. Tuition refunds are given according to the prorated schedule. (See *Financial Information*)

WITHDRAWAL FROM THE COLLEGE

Students who must withdraw from the Institute during the semester are required to complete a *Request for Approval of Withdrawal Form*, available in the Registrar's Office. Withdrawals are not official until authorizations have been granted by the Director of Student Affairs, the Director of Financial Aid and the Cashier. Tuition refunds are given according to the prorated schedule (see *Financial Information*). Students are responsible for payment of any deferred tuition.

LEAVE OF ABSENCE

Students planning to discontinue their studies at the Institute for a temporary period must complete a *Leave of Absence Request Form*, available from the Registrar. If students are considering enrollment in other schools or colleges during their leave, it is strongly recommended that they confer with the academic adviser to ensure transferability of credit toward their degree.

Students in good standing who are on leave from the Institute for more than two consecutive semesters are required to apply for readmission; however, the usual fee is waived and reentry is assured. Leaves of absence are not official until authorizations have been obtained from the Director of Student Affairs, the Director of Financial Aid and the Cashier.

Graduate students who find it necessary to interrupt their studies must file a petition with the Registrar for a leave of absence, not to exceed one year. If such a leave delays completion of the program beyond three and a half years (seven semesters), the student must reapply to the program on the basis of requirements in effect at that time, and readmission is not guaranteed.

WAIVERS

Specific subject requirements may be waived for currently enrolled students who demonstrate qualification based on experience in a particular field of study. Such exception does not apply toward the total credit requirements for the degree.

SCHOLASTIC RECORDS

Transcripts

Students may obtain transcripts of coursework completed at the San Francisco Art Institute from the Registrar's Office only upon written request. Transcripts of work taken at other institutions will not be issued.

The San Francisco Art Institute reserves the right to withhold issuing the transcript of any student with outstanding financial obligations to the school. For further details, please contact the Registrar's Office.

Access To, and Release of Records

The College of the San Francisco Art Institute fully complies with the Family Educational Rights and Privacy Act (FERPA) of 1974, enacted to protect the privacy of educational records, establish the right of students to inspect and review their educational records, and provide guidelines for the correction of inaccurate or misleading data through formal and informal hearings. Students also have the right to file complaints with the FERPA Office concerning alleged failures by the school to comply with the Act. Information concerning this act is distributed to new students by the Office of

Student Affairs at orientation, and may also be obtained from the Registrar's Office or by writing to the U.S. Department of Education, Washington, D.C. 20201

BACHELOR OF FINE ARTS PROGRAM

Declaration of Major

Students may declare their major at the time of application for admission to the Art Institute. A course program for undergraduate students is planned for their first semester in the program, in accordance with the curriculum outline of the declared major. Thereafter, students choose their courses in relation to the published curriculum and in consultation with an academic adviser, as necessary.

Freshmen have the option of remaining undeclared during their first year. At the end of their second year, students must declare a major through the Registrar's Office.

Degree Requirements

Students are responsible for fulfilling all course requirements for the bachelor of fine arts (BFA) degree and the minimum residency requirement of the College, which consists of the following:

1. Visual Ideology A & B (6 semester units)
2. A minimum of 24 semester units in the major completed at SFAI.
3. Final 30 semester units (senior year) completed at SFAI.

Students are also responsible for consulting with the Registrar before the end of their junior year, ensuring completeness and accuracy of their academic records, and filing an application for graduation at the beginning of their final semester.

Departmental requirements for graduation are those in effect when a particular major is declared, though subsequent changes in departmental requirements will be applicable, provided they do not require students to enroll in more than a normal complement of courses during any one semester or summer session, and do not prolong the time required to complete BFA degree requirements. Department chairs may waive or approve substitutions of other course work for departmental requirements.

To receive a BFA degree, a student must meet the degree requirements in effect at the time of initial enrollment. Subsequent changes in degree requirements may be substituted with the approval of the Vice President for Academic Affairs.

Undergraduates who have not graduated within ten years of their first enrollment must meet the requirements for graduation in effect on the date of anticipated graduation. Although students may change their major at any time by consulting their academic adviser and filing a change of major form with the Registrar's Office, such a change after the beginning of the junior year may require work beyond four years to complete the degree requirements.

Students may double major by completing the requirements in two departments. Students who plan a double major should consult their academic adviser early to determine the most efficient way to complete all requirements.

Academic Advising

The Office of Student Affairs coordinates academic advising for students who seek help in planning their class schedule. New students meet with a faculty member designated as their adviser during their first semester and thereafter as needed.

The Registrar is available for general advice and assistance and provides each student with an updated curriculum record noting academic progress and remaining degree requirements.

Distribution of Courses

The program of study leading to the BFA degree extends over a period of four years (eight semesters). The degree requires satisfactory completion of a minimum of 120 semester units.

Approximately two thirds of a student's work is taken in studio art (78 semester units) and one third in art history, liberal arts and sciences (42 semester units). One semester unit is the equivalent of three hours per week for one 15-week semester, with course work divided between class attendance and outside study.

The studio classes must include a minimum of:

1. 39 semester units in the major department
2. 9 semester units in studio breadth requirements as outlined by the major department
3. 30 semester units in elective studio classes

(For specific studio requirements and suggested patterns of study, see *Curriculum*)

The art history, liberal arts and science classes must include a minimum of:

1. 12 semester units in art history (including requirements of the major department)
2. 6 semester units in Western Civilization, A and B
3. 6 semester units in Visual Ideology in the Contemporary World, A and B
4. 3 semester units of English
5. 3 semester units in non-Western Cultural History
6. 3 semester units in social science
7. 3 semester units in natural science
8. 6 semester units in elective liberal arts and sciences

Undergraduate Independent Study

Outstanding undergraduates may propose an independent study project of one semester's length, to be undertaken in their junior year away from the Bay Area. Such projects will be subject to the approval of a faculty adviser in the student's major department, the chair of the student's major department, and the Vice President for Academic Affairs. Such credit will not exceed twelve semester units in studio.

A Letters and Sciences project may be taken concurrently, for which a separate proposal must be made. Credit will not exceed three semester units in Letters and Sciences.

To participate in the Independent Study Program, students must be high sophomores or low juniors in good standing at the time of application. In addition, the student must have been enrolled at

least half time at SFAI for one year and completed not less than thirty semester units in residence at the Institute prior to the semester of independent study.

Internship Course 196

Internships with off-campus organizations are available for academic credit. Descriptions of available internships can be obtained in the Student Affairs Office. Students may also propose their own internships for consideration. Interns have worked with local high schools, galleries, arts support services, San Francisco Cinematheque and local television stations.

Undergraduate students who have completed a minimum of 45 semester units and are in good academic standing may register for internships as long as half of their academic class load during a semester is taken in regularly scheduled classes. A maximum of 24 semester units of internships and/or special studies courses may be applied towards the BFA degree.

Special Studies Course 198

Undergraduate students who have completed a minimum of 45 semester units are eligible to work on special projects during a regular semester and receive appropriate academic credit under the guidance of a faculty member. An undergraduate might, for example, choose to study individually with an instructor outside his or her major. Eligible students in good academic standing may register for special studies after receiving written approval from a faculty member, providing that half their academic class load during the given semester is undertaken in regularly scheduled classes. A maximum of 24 semester units in special studies and/or internship may be applied toward the BFA degree.

MASTER OF FINE ARTS PROGRAM

The master of fine arts program consists of 60 units of work distributed over a maximum of seven semesters. It may be completed during a minimum of two academic years, including one or two summer sessions.

The program requirements include:

1. four 6-unit studio criticism seminars focused on students' artwork
2. two 3-unit interdepartmental theory and criticism seminars on current issues in one or another general aspect of the fine arts
3. four semesters of individual work with a faculty adviser at 3 units per semester
4. two semesters of work in the TA/Internship program at 3 units per semester
5. one full semester of independent study at 12 units
6. passage of a final review by the graduate faculty in the student's major
7. presentation of a final exhibition

The final exhibition is part of the annual MFA Show, which takes place in May. Graduate students who complete their course requirements in August or December will not graduate until they have completed the exhibition.

Internship arrangements are coordinated by the Office of Student Affairs and teaching assistantships are coordinated by the individual departments. All specific assignments of students are subject to confirmation by the faculty member, the outside organization involved and the department chair.

Note: All students must fulfill the BFA art history requirements in their major prior to or concurrent with their enrollment in the MFA program. No student will be allowed to complete the MFA program without fulfillment of these undergraduate degree requirements.

Graduate Review Committee

A Graduate Review Committee, composed of the department chair, seminar leaders, and the student's adviser, assesses individual student's progress on a regular basis and is responsible for determining any supplementary course requirements and approving continued enrollment in the program.

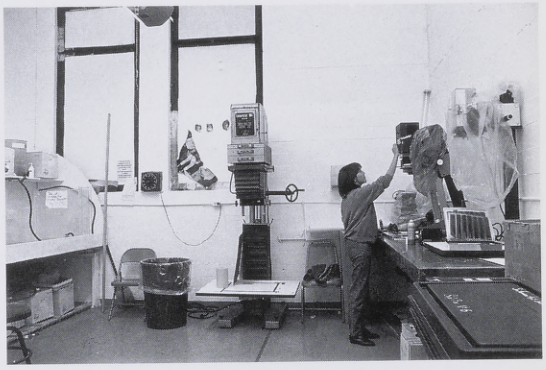
A Final Review of the student's work by the Graduate Review Committee in the appropriate major is required of all MFA candidates. Interim reviews may also be required, the scheduling and number of which vary according to departmental policy. A detailed description of departmental review policies may be obtained from the office of the Vice President for Academic Affairs.

Students who do not complete thier degree requirements within three and a half years of matriculation must reapply for admission and are subject to degree requirements in effect at that time.

Students who have completed the 60 units of course work required for the MFA degree, but elect not to take, or do not pass, the Final Review in their fifth semester, may register for review at the end of their sixth or seventh semester.

Change of Major

Graduate students must declare their major when they apply to the program. Students who wish to change their major must reapply for admission to the program, resubmit their portfolio for review, and complete the course requirements specific to the new major. Those who wish to pursue a double major must complete the application process for both departments.



ADMISSION

The openness, freedom and diverse curriculum of the Art Institute are most suitable for aspiring artists who have a clear sense of direction and self-discipline. Applicants who are most likely to thrive in this environment, those with a combination of ability and commitment, are accepted into the program.

The admissions process is highly personalized; each applicant is reviewed on an individual basis and there are no arbitrarily imposed criteria for acceptance. All admissions decisions are made by the Admissions Committee with the cooperation of the faculty. Applicants may appeal admissions decisions through written petition to the Committee.

While applications are accepted throughout the calendar year, students are encouraged to apply well in advance of the registration period for the first semester in which they hope to enroll.

Financial aid applicants must have notification of their acceptance before their financial aid applications can be considered.

BFA PROGRAM APPLICATION PROCEDURES

Applicants must submit the following items to the Admissions Office in order to be considered:

1. Completed application form and statement of purpose (form included in the back of the catalog or available from the Admissions Office)

2. $25 application fee (non-refundable)

3. Official high school transcripts and the results of SAT or ACT examinations for all applicants coming directly from high school or who have completed less than one year of full-time study at an accredited college. Students who have received the General Equivalency Diploma (G.E.D.) must submit their test results with secondary school transcripts.

4. Official academic transcripts from all colleges, professional schools and universities previously attended.

5. A portfolio, consisting of ten to fifteen 35mm slides of the student's work encased in a clear plastic slide sheet (each slide should be marked with the student's name) or the presentation of original work during an interview.

For the purposes of undergraduate admission, the portfolio is anything that tells us who you are as an artist. The work you include may be in any discipline. Students have been admitted to SFAI based on written proposals for artwork, films, poetry, photos, videotapes, etc.—essentially anything the artist thinks is important.

In reviewing undergraduate portfolios, our chief concern is whether SFAI is a suitable place for you to pursue your art. Technical proficiency is less important than commitment, imagination and originality. If your goals and ambitions are not consistent with what SFAI can offer you, the portfolio will help us know that, too.

Presentation of the portfolio for undergraduate admission should be viewed as an important first step in your career as an artist—a statement about who you are and what you would like to become.

Note: Original work larger than 20″ x 30″ is accepted only when presented in person during an admissions interview. Special events will be held for this purpose during the fall and winter at various locations throughout the country. Arrangements for these interviews may be made by contacting the Admissions Office. Interviews on campus may also be arranged at any time.

Filmmaking and performance/video/computer arts majors may choose to submit one representative work (maximum length, 15 minutes; format, 8mm or 16mm film, 1/2″ or 3/4″ video cassette). Written documentation of performance works, proposals, or screenplays may be submitted in lieu of an actual work. Applicants to these departments may also choose to submit slides or photographs of work from other media.

The Admissions Committee may, in some cases, require letters of recommendation or personal interviews. Applicants will be notified directly if this is the case.

All required credentials accompanying applications become the property of the Art Institute and cannot be returned. Slide portfolios will be returned C.O.D. upon request.

Applicants are notified in writing of their acceptance or rejection.

After formal notification of acceptance, new students should return a completed *Intent to Register* form with payment of the $200 non-refundable tuition deposit. Upon receipt of the form and the fee, admissions counselors work with new students to develop a program of courses designed to meet individual needs and interests.

GRADUATE (MFA) PROGRAM APPLICATION PROCEDURES

It has been said that the hardest part of any MFA program is getting in.

While that may not be completely accurate, the MFA program at SFAI is indeed very selective. Admissions standards established by the Graduate Review Committee for the applicant's area of emphasis are based primarily on the quality of the portfolios.

Completion of an appropriate undergraduate degree or the equivalent is prerequisite to graduate study in the visual arts. Any academic deficiencies must be made up by concurrent graduate/undergraduate enrollment at SFAI.

Applicants must submit all required credentials (listed below) to the Admissions Office on or before the application deadline for the semester of intended enrollment.

1. Completed application form (included in the back of this bulletin or available from the Admissions Office)

2. $25 non-refundable application fee (The application form and fee payment must be sent prior to the portfolio.)

3. Official transcripts of all undergraduate and graduate work (both completed and in progress) sent directly from each college or university attended. All such credentials become the property of the College and cannot be returned.

4. A portfolio of original work. Portfolios must be received only during the 10 days preceding the application deadline. All portfolios require a $15, non-refundable handling fee and are returned C.O.D. (The fee is waived for applicants who deliver and pick up their portfolios.)

Portfolio Requirements

A successful portfolio will:

1. Show a cohesive, mature body of work. Don't try to document your development as an artist or impress the committee with your diversity. Think of this as a solo exhibition at a major gallery.

2. Represent your best work. It is generally to the applicant's advantage to show a smaller body of work that is truly outstanding than to show a larger mixture of some good and some less accomplished work.

3. Demonstrate some substantial conceptual risk.

4. Show the works themselves and not studies for major works. Figure drawings, for example, while important to artistic development, generally have no place in an MFA portfolio.

A good MFA application portfolio, then, will show that you think of yourself as an artist and not as a student.

Specific departmental portfolio requirements are as follows:

Filmmaking

Applicants submit one or two examples of work in which film is a major component. Formats must be regular 8mm, S-8mm or 16mm.

Documentation of expanded film pieces may be submitted in the form of slides, photos, drawings, or videotapes (8mm, VHS or 3/4"). Videotape copies of films are not encouraged. Each sample must be marked with the name, completion date, title, and projection speed. No scripts will be accepted.

The statement of purpose is given careful consideration. Presentations of installations and film performances may be arranged by contacting the Admissions Office two weeks before the application deadline.

Painting and Sculpture

Applicants submit six examples of work in their area of emphasis, and a selection of drawings completed within 18 months prior to application, each labeled with the applicant's name and completion date of the work. An inventory must accompany the examples.

The Review Committee prefers to examine actual work rather than slides; however, those applicants who reside outside a 100-mile radius of San Francisco may submit a portfolio consisting of 25 slides of work completed within 18 months prior to application. Each slide must be marked with the applicant's name, completion date of the piece, medium, and dimensions of the work. Slides must be sent in a Kodak carousel, correctly inserted (please project them before submitting) and ready for projection. They must be accompanied by an inventory giving the applicant's name and the title, date, size and medium of each work. The completed application and carousel must be received no later than the application deadline.

Performance/Video/Computer Arts

Applicants must submit documentation of specific pieces (i.e., 1/2" or 3/4" videotapes, audiotapes, slides, written documents, drawings, photographs, etc.). Presentation of live performance works may also be arranged by contacting the Admissions Office at least two weeks before the application deadline.

Photography

Applicants must submit a portfolio of work consisting of at least 15 to 25 original photographs. Portfolios should embody what applicants believe is a substantial representation of their work. It is preferred that work NOT be matted. Slides are not acceptable.

Printmaking

Applicants must submit a minimum of ten examples of work in printmaking and a selection of drawings completed within the ten months immediately preceding application. Each work should be labeled with the applicant's name and completion date of the work. An inventory should accompany the examples. Slides are not acceptable.

In addition to the non-refundable handling fee, the cost of shipping must accompany all portfolios to be returned to addresses outside the continental United States. No responsibility can be assumed by SFAI for work lost or damaged for any reason, either in transit or while at the Institute for review. Applicants who wish to insure their work must make their own arrangements.

All portfolios are reviewed by the Graduate Review Committee of the appropriate department. The Institute reserves the right to refuse admission on the basis of original work submitted.

All applicants are notified in writing of their acceptance or rejection.

FOREIGN STUDENTS

The Art Institute is approved by the U.S. Immigration and Naturalization Service for enrollment by non-immigrant alien students.

All foreign students must attend full-time (at least 12 semester units), make satisfactory progress toward a degree, and agree to comply with all governmental regulations of both the United States and their home country. In addition to the completed application form, application fee and portfolio, foreign applicants to the Institute must submit:

1. Certified copies, in English, of all secondary school records, college records (if any), school certificates, and results of matriculation examinations.

2. Results of the Test of English As A Foreign Language (TOEFL). A minimum score of 500 is required. In some cases, students with substandard TOEFL scores may be admitted under the pro-

vision that they enroll for special English for Fine Arts courses at SFAI. The TOEFL code number for the Art Institute is 4036. (Information concerning both the TOEFL and English language programs is available from U.S. embassies and consulates.)

3. A financial statement. The U.S. Immigration and Naturalization Service requires the Institute to certify the financial resources of all foreign applicants. A *Certificate of Finances* form is sent to foreign applicants upon acceptance.

When the preceding documents have been correctly completed and returned to the Admissions Office, and the applicant has been accepted by the Art Institute, the I-20 form necessary for the student visa (F-1) is issued. The I-20 is usually issued two months before registration.

Graduate program portfolio handling fees and the cost of return shipping of portfolios must be paid in the form of an international money order (U.S. currency only).

NON-DEGREE STATUS

Individuals who wish to enroll for classes without pursuing a formal degree may enter the Institute as "non-degree" students.

Students with a bachelor's degree in the fine arts may wish to avail themselves of the non-degree option to develop a portfolio in preparation for application to the graduate (MFA) program. Non-degree enrollment is also appropriate for students who hold a bachelor's degree and wish to undertake additional studies beyond the degree, but not work toward an advanced degree at the Institute.

Non-degree students may enroll full or part-time on a space available basis. Such students do not declare a major and are not assigned class standing. They are free to enroll in any undergraduate class for which they are qualified.

In order to be admitted on a non-degree basis, students must submit the application form and fee, but need not submit academic transcripts or portfolio. The Institute reserves the right to deny registration to continuing non-degree students after completing thirty units if their academic performance has been deemed unsatisfactory.

Non-degree students pay the same tuition and fees as degree candidates. Those who have paid the $200 tuition deposit may reserve space in classes starting one month prior to the start of the semester. Financial aid is not available to non-degree students.

Non-degree students are awarded credit for successfully completed courses. Credit earned on this basis is applicable to the BFA program provided that the student is formally accepted into the BFA program.

SUMMER SESSIONS

Formal application for admission to the Art Institute is not required for undergraduate summer enrollment, and there are no special procedures for foreign students. However, students are advised to use the advance reservation system described in the summer session catalog to reserve class space by mail. Complete course descriptions and a class schedule are published in early spring.

FINANCIAL INFORMATION

TUITION

In order to guarantee class space to entering students, SFAI must receive a non-refundable tuition deposit of $200 and a completed *Intent to Register* form within 30 days of notification of acceptance from the Institute. The deposit is applied toward the first semester's tuition.

Tuition for each semester is due in full at the time of registration. Checks and bank drafts should be made payable to the San Francisco Art Institute.

Tuition for the 1987-88 academic year is computed as follows:

B.F.A. and Non-degree Students

Semester Units	Tuition
1	$320
2	640
3	960
4	1280
5	1600
6	1920
7	2240
8	2560
9	2880
10	3200
11	3520
12-15 (full time)	3840
Overload (more than 15 units)	$3840 + $230/unit
Independent Study (12-15 units)	$1500

M.F.A. Students

Full time only (12-15 units)	$3840
Overload (over 15 units)	$3840 + $230/unit
Independent Study (12-15 units)	$1500
Graduate Review and Recording Fee (for students who have completed all coursework but have not yet passed final review)	$200
MFA Show Registration Fee	$50

Note: Tuition includes a $10, non-refundable student activities fee.

Tuition Changes

Students should expect some annual increases in tuition to meet rising costs. The Institute notifies students of tuition changes as far in advance as possible.

Tuition Deferments

Tuition deferment plans are available. Applications may be obtained from the cashier. A fee will be charged.

Deferred tuition payments received after the due date will result in a late payment fee.

Contact the SFAI cashier for more information regarding currently available plans and fees. *Note:* deferment plans are not available for course loads under six units or for summer session courses.

FEES

Application Fee

Payment of a $25 non-refundable fee must accompany all applications for admission to the BFA and MFA degree programs. This fee is not applied toward tuition.

Handling of Graduate Portfolios

Applicants to the MFA program are charged a portfolio handling fee of $15. Payment must accompany all shipped portfolios, or they cannot be returned. The fee is waived for applicants who deliver and pick up their portfolios. In addition to the handling fee, return shipping must accompany all portfolios.

Student Identification Cards

Student IDs are issued free of charge at the time of registration. A fee of $5 is charged for the replacement of lost cards.

Late Registration

A fee of $50 is charged students who register for credit after the close of the official registration period.

Change of Program

A fee of $25 is charged for each change of program after the first week of classes.

Transcripts

The first copy of each student's academic record at the Art Institute is issued free of charge. A fee of $3 is charged for subsequent transcripts; payment must accompany the request. Rush orders for transcripts involve an additional $10 fee.

OTHER COSTS OF ATTENDANCE

Current estimates for costs of books and supplies as well as living and other expenses may be obtained from the Financial Aid Office.

Some departments charge laboratory and materials fees. Consult the particular department for complete information.

WITHDRAWALS AND REFUNDS

Students are responsible for payment of all tuition charges and fees incurred.

Refunds will be made for tuition only, not for fees and surcharges. Refunds are authorized only if notice of withdrawal from a course is filed in writing with the Office of the Registrar. The day on which this written notice is received is the official date of withdrawal for purposes of determining the amount of the tuition refund. Responsibility for filing notices of withdrawal rests entirely with the student. Any money owed the Institute is due on the official date of the withdrawal. Students who stop attending classes without notifying the Registrar are ineligible for refunds.

Refunds are based on the entire amount of tuition for the course(s) being dropped, minus the non-refundable tuition deposit.

After the first day of class, refunds are made according to the following schedule for the fall and spring semesters:

First full week of class	100%
Second week	80%
Third week	60%
Fourth week	40%
Fifth week	20%

Refunds will not be made after the fifth week of class. Consult the *Summer Session Brochure*, which is published each spring, for the summer session refund policy.

For students on financial aid, refund is made to the federal Title IV programs first by the following formula: the total amount of Title IV aid (exclusive of CWS) divided by total amount of aid (exclusive of CWS) disbursed for the period. Refunds are made in the following order:1. SEOG 2. GSL Lender 3. Pell 4. SLS Lender 5. State. Next: 1. SFAI 2. Other grant sources 3. Student/family.

UNPAID ACCOUNTS

Grade reports, transcripts, degrees or certificates will not be released for any student whose account has not been paid in full. A student whose account is delinquent may not register for subsequent semesters.

FINANCIAL AID

The Financial Aid Program at the Art Institute is administered to assist those students who could not otherwise afford to attend the Art Institute. Students in need of assistance are encouraged to inquire about existing programs with the Office of Financial Aid on campus.

Aid is available in the form of scholarships, grants, loans, and part-time employment. Awards are based on students' verified financial need, as well as the amount of funds available. Students who apply for financial aid are automatically considered for all programs for which they are eligible. With the exception of the Sobel Memorial Scholarships, financial aid is available only to U.S. citizens and legal residents.

To be awarded financial aid, a student must be accepted into a degree program. Awards to continuing students are contingent upon satisfactory academic progress as defined by the Financial Aid Office.

Applications for financial aid must be renewed for each school year.

How to Apply for Financial Aid

Application for financial aid is made by filing a Financial Aid Form (FAF) or Student Aid Application for California (SAAC) with the College Scholarship Service (CSS). This need analysis must be sent to the Art Institute. A signed photocopy of the student's and/or parents' U.S. tax return or an affidavit that one was not filed is required. Priority is given to applicants whose files are complete by April 1.

To provide adequate processing time, the FAF or SAAC should be completed and mailed to the College Scholarship Service by the SAAC deadline of February 11. Applications received after the priority deadline are evaluated for eligibility but awards are contingent upon availability of funds.

Students are also urged to seek financial aid from sources not administered by the Institute, such as state and local scholarship programs, the Veterans Administration, service clubs, and similar agencies.

Because government student aid appropriations and eligibility requirements are subject to change, prospective applicants should contact the Financial Aid Office for information and procedures before applying.

Grants and Scholarships

All entering, continuing, and re-entering students who meet eligibility requirements may apply for Art Institute grants. A total of approximately $470,000 was awarded from the SFAI grants fund during the 1986-87 academic year. Grants are awarded from various SFAI sources, including the following memorial and restricted scholarships:

Need-based Grants (awarded by the Financial Aid Office)

Anne Bremer Memorial Scholarship

Edwin Wilson Coles Art Scholarship

Ford Foundation Endowment Scholarships

Aline Gunst Memorial Scholarship

Sine Marie Hahn Scholarsip

James D. Phelan Scholarship

Edna Reichmuth Scholarship

Abraham Rosenberg Scholarship

Virgil Williams Scholarship

Merit-based Grants For Continuing Students (awards based on faculty review)

Ellen Hart Bransten Memorial Scholarship

Hector Escobosa Memorial Scholarship

Sobel Memorial Scholarship (merit-based)

Each year a nationwide scholarship competition is held for newly entering undergraduate students. A limited number of grants are awarded to those students who demonstrate truly superior ability through their portfolios. Faculty review portfolios in mid-March and select winners. Details concerning the Sobel Scholarship competition are published each January.

Community College Scholarships

Partial tuition scholarships are available for students transferring to SFAI from selected community and junior colleges. Selection criteria include financial need and the student's professional promise. Scholarship recipients are selected by the art faculty of their community college. They must be eligible for admission to the SFAI BFA program and must also apply for all federal and state financial aid programs for which they may be eligible. A current listing of community and junior colleges invited to nominate students is available from the Admissions and Financial Aid Offices.

Federal and State Aid Sources

Financial aid is available on the basis of need from several federal and state student aid programs. To be eligible, applicants must be U.S. citizens, permanent residents or living in the United States for other than a temporary purpose. They must also have registered for Selective Service if required to do so. Completion of the FAF or SAAC sent to the College Scholarship Service for processing will establish eligibility for most of these programs, although in some cases a special application or supplement may be required.

Pell Grants

Pell Grants are awarded to undergraduates enrolled at least half time based on financial need.

Supplemental Education Opportunity Grants (SEOG)

These are awards for undergraduate students having the greatest financial need, with priority given to Pell Grant recipients.

College Work Study Program (CWS)

Funded primarily through federal assistance, the College Work Study program provides employment opportunities for undergraduate and graduate students who are enrolled at least half time and who demonstrate financial need. Work study jobs are located at SFAI, although some may be available off campus in nonprofit agencies.

Students ineligible for CWS awards may contact the Job Locator/Developer in the Student Affairs Office for assistance in finding jobs off campus as well as non-CWS jobs on campus.

Guaranteed Student Loans (GSL)

Undergraduate and graduate students enrolled at least half-time are eligible for Guaranteed Student Loans if they demonstrate sufficient need. Applicants must complete an FAF form and send it to the College Scholarship Service. The loans are made by banks, savings and loans, credit unions and other qualified agencies. For first-time borrowers, the interest rate is 8% per annum (as of fall, 1987); the federal government pays the interest while the student is in school and for the first six months after the student leaves school. These loans are insured by either a state guarantor or other authorized agency. GSL applications must be completed by both the student and SFAI before submission to the lender. The student may ask his or her own financial institution if it makes student loans; a listing of lenders is available from the Financial Aid Office.

Supplemental Loans for Students (SLS)

SLS loans are made to qualified graduate students, independent undergraduates and parents of dependent undergraduates. In California they are known as CLAS loans. Applications are completed by the student or the parent and the school. Parent borrowers are required to submit a credit information supplement. Payments are made beginning 60 days after issuance of the check, and all interest and principal is paid by the borrower. Information may vary from state to state. Current information is available from the Financial Aid Office.

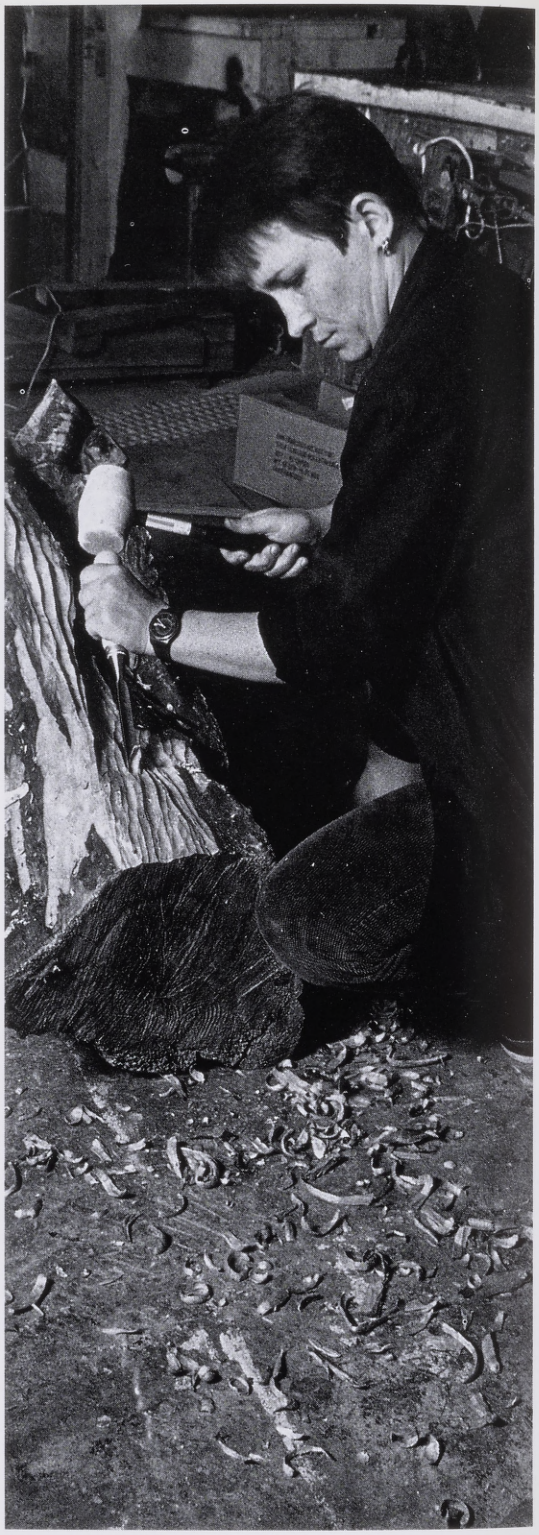
California State Grant Program

All California residents who apply for financial aid must submit the Student Aid Application for California (SAAC) unless the application is after the deadline of February 11. The residency requirement is fulfilled if you will have been a resident of the state one year by the beginning of the fall semester. Grant availability is limited by the state's budget each year. Award winners are selected by the California Student Aid Commission.

Cal Grant A — available for the first eight semesters of full-time study toward a bachelor's degree. Selection criteria include financial need and grade point average or SAT scores.

Cal Grant B — to assist high-potential students from minority/low income families. In order to qualify, the applicant may not have completed more than 16 units or one semester of undergraduate work. The grant is renewable for an additional three years. This is both a tuition and subsistence grant after the first two semesters.

California Graduate Fellowships — awarded for full-time graduate study on the basis of an applicant's financial need. Graduate Examination (GRE) scores, career plans, and socio-economic background are taken into consideration. Selection is based 75% on disadvantaged background. Applicants must take the GRE no later than the February testing date.



State Programs Outside California

Residents of states other than California, including Connecticut, Pennsylvania, Rhode Island and Vermont, may be eligible for state grants. Students should contact their state's department of educational assistance for information on grant programs available for students who study out of state.

Financial Aid Satisfactory Progress

BFA students receiving financial aid, which may include a GSL, are required to maintain a cumulative GPA of at least 2.0 in the BFA program, and full-time students are required to complete 12 units per semester. The BFA degree must be completed within ten semesters after entering as a first year full-time student. Approved Leave of Absence does not count toward the total number of semesters, and part-time enrollment extends the time proportionally. Part-time students are required to complete all units for which they are registered each semester. Students failing to complete all units as required will have a unit deficiency. Arrangement for making up the unit deficiency is to be made with the Registrar.

MFA students receiving financial aid are required to maintain a cumulative 3.0 GPA (the equivalent of a "P" grade). Students are required to complete 12 units each semester, and the program must be completed in a maximum of six semesters. Approved Leave of Absence does not count toward the total number of semesters. If all units taken are not completed, a unit deficiency will result. In both the BFA and MFA programs, if the student has a deficiency exceeding nine units, the student will be put on Financial Aid Probation unless there is an approval of appeal due to mitigating circumstances.

Students on Academic Probation will automatically be put on Financial Aid Probation, and will be required to fulfill the requirements of the Satisfactory Progress Agreement each semester as defined in the Academic Procedures section of this catalog. They must maintain a 2.0 GPA (3.0 for MFA students). If the student fails to do so, aid will be suspended for one school year.

Veterans

The Registrar is the Veterans Adminstration coordinator on campus, providing certification of requirements for Veterans Administration benefits.

All courses are given for three semester units unless otherwise indicated. All beginning and further courses may be repeated for credit.

PAINTING COURSES

PA—1 Beginning Drawing

An introduction to traditional materials, techniques and subject matter. Striving for a balance between form and content, the course synthesizes studies of composition, representation and technique with creative thought. The pursuit and development of personal, symbolic mark-making are encouraged.

PA—20 Beginning Painting

Development of personal imagery with parallel development of material skills and structural knowledge. Work is aimed at fostering comprehension of basic compositional elements and their effects on visual dynamics, the uniqueness of paint and its possible meanings, and the aspirations involved in painting. The course explores various attitudes toward the figure, the set-up and the imagination. Individual and group critiques are included.

PA—100 Further Work in Drawing

(Prerequisite: 6 units of beginning drawing)
Guided work from the figure, still life, imagination and abstraction, using various media, methods and techniques. As in all further courses, major emphasis is on cultivation of individual attitudes and ideas.

PA—120 Further Work in Painting

(Prerequisite: 6 units in Beginning Painting)
Further work in the relationship of form to idea in students' choice of materials and development of personal imagery. Students are encouraged to pursue an individual artistic vision and to develop skills and confidence through risk-taking, critical discipline, constructive criticism and a great deal of intensive work.

PA—21/121 Spray Painting

Background in airbrush and spray-gun techniques—flat coverage, smooth and luminescent tone, color gradations, freehand drawing methods, development of illusionistic and applied textures, transparent glazing, and naturalistic effects of three-dimensional color, light and space. Visits with airbursh artists, frequent and elaborate demonstrations, and presentation of color theory are included. Some equipment is provided.

PA—150 Undergraduate Studio Seminars

(Prerequisite: permission of department chair)
Weekly meetings promoting in-depth analysis and critical discussion of work. Students are encouraged to present a body of work for group critiques stressing long-term progress and a variety of styles.

Honors Studio Program

For advanced students, independent work in individual studio spaces on campus, concurrent with enrollment in an undergraduate

studio seminar, studio electives and Letters and Sciences courses. Third and fourth-year students are selected by the faculty for admission to the program and are reviewed at the end of each semester.

PHOTOGRAPHY COURSES

PH—1A Beginning Photography: Introduction to Black-and-White Techniques and Aesthetics

Basic technical aspects of photography in relation to its aesthetic development. The course covers selected photographic formats, types of film, developers, papers and toners. Some materials are provided.

Note: Students who believe they are sufficiently qualified by experience to request a waiver of PH-1A may request a written test of the course content and present a portfolio of five prints of their own work that demonstrate their competence in the craft. In addition, they may be required to make a print from a master negative provided by the department. An interview with the faculty is then arranged to determine whether PH-1A can be waived.

PH—40 History of Photography

A survey of the technological and aesthetic evolution of the medium, with special emphasis on the social impact of photography over the past century and a half. The course is taught by a resident faculty member and guest lecturers chosen for their eminence as historians, scholars, curators and artists.

PH—50 Understanding Photographs

An intensive investigation into the inherent characteristics and problems of the medium, utilizing historical and contemporary resources. The course will involve critical evaluation of student work based on specifics within a singular image as well as a group of photographs. Primary emphasis will be on establishing an intelligent, referential working method for criticism. Once established, this can then be applied to the editing process, to which all photographers must ultimately address themselves.

PH—51 Visual Communication

Exploration of the significance of individual experiences and their photographic expression. The class is taught directly from students' work; assignments, presentations, and discussions are designed to assist each student in discovering what he or she has to communicate with regard to values, beliefs, and feelings. As part of this experience, students produce projects relating still photography to the sequential images of narrative, carried through in book layout and design. (Note: This course may be repeated for credit.)

PH—52 Professional Practices

Relationships of the professional artist to the business of the art world and contemporary fine art photography. The nude, the environmental setup vs. the studio still life, and portraiture are emphasized. Visits to working studios and galleries, as well as interviews with teachers, curators, and critics are included.

PH—53 Large Format and Fine Print

A two-part course. The first half of the semester is devoted to the study and use of the view camera in order to learn and understand the mechanics of its operation. (Cameras are available for students enrolled in the class.) Specific subject assignments are given so that students produce a required portfolio of approximately 18 images. The second half of the course concerns the fine black-and-white print; students continue to work in large format. An additional portfolio of 18 prints from the area of students' personal interests is required. (Note: This course may be repeated for credit.)

PH—54 Color

An introduction to basic color theory and materials for printing the negative and positive transparency. Emphasis is on negative printing, with demonstrations given of the two types of prints from positives: Cibachrome and Kodak Type R. Assignments and study of the history of color photography serve to develop vocabulary used in critiquing student progress and ideas in color photography. Lab work and attendance at demonstrations are crucial to progress in this class.

Further Work in Photography

Advanced courses are normally taken during the last four semesters of the undergraduate program. Different courses in this group are offered every year according to faculty and student interest. Students should consult the class schedule each semester in order to determine current offerings.

FILMMAKING COURSES

FI—1 A/B First Year Filmmaking

An introduction to the attitudes, the aesthetic background, and the essential skills of the artist/filmmaker today. First Year Filmmaking is designed to begin that introduction by immersing you in several necessary activities: making films, gaining an understanding of the aesthetic of film, and building a knowledge of the historical background of film as art. The class meets twice a week to work on and critique student film projects as well as to view and discuss major works in the history of film. This one-year course is planned as a complete foundation experience in the creation of fine art film. Graduate teaching assistants will provide individual instruction on the use of pertinent equipment for first-year students.

FI—40 History of Film for All Majors

An overview of the history of film. A working knowledge of the major films, artists, and traditions of fine art film is of essential value to artists working in any of the visual media today. Although this class is planned for non-majors, it is open to film majors who may take it for elective art history credit.

FI—100 Further Courses in Filmmaking

(Minimum prerequisite to all Further Filmmaking courses are two semesters (6 units) of First Year Filmmaking or presention of a written argument during an interview with the department chair.) Instructors in the filmmaking department represent most of the major currents in contemporary fine art film. Because each instructor teaches out of the wealth and individuality of personal experience, each will structure the course and select content differently. Some of our faculty offer a direct, one-to-one relationship with the individual student, while others offer courses centered around a specific aspect of film such as animation, sound art, personal documentary, dramatic narrative, or extended forms (exploring the creative mix of film and other media).

FI-120 Tutorials

Tutorial classes provide a semester of intensive work on a one-to-one basis with the instructor. The classic tutorial relationship is planned for individual guidance and advice on specific projects, and may concern all phases of filmmaking in order to help students achieve clarity of expression. Tutorials are limited to 10 students and may meet as a group twice or three times to share goals and progress; otherwise, students make individual appointments with the instructor.

FI—150 Undergraduate Film Seminar and FI-140 Further Film History/Theory Seminar

(Prerequisite: FI—150 Undergraduate Film Seminar should be taken before FI—140, Further Film History/Theory Seminar.) A searching, critical/theoretical dialog, centered on broad and specific aesthetic, philosophical, social and cultural concerns relevant to the film artist. Students are required to take at least one semester of the Further Film History/Theory Seminar, where discussions are centered on films made by major historical film artists, plus at least one semester of the Undergraduate Seminar, where discussions are centered on films by students in the seminar. The Undergraduate Film Seminar will be team-taught by various film faculty and guests. The content of these courses will change from one semester to the next and so may be taken more than once.

FI—190 The Final Review

Because our program is based on the creation of film as art, and because creation involves the created work as final goal, each of our students is required to apply to, and be admitted to, the Final Review and to make a public presentation during his/her senior year. Faculty and students will be invited to discuss the work in relation to their understanding of the state of film as fine art today. In order to qualify for the FI-190 Final Review, students must apply during their low senior semester for admission to the review for their high senior semester. A faculty committee will review all applications and will determine which students will be admitted to the Final Review. The Final Review will be supervised by three faculty members, who will be announced during the spring semester of the previous academic year. Final Review students will also meet periodically as a group with faculty to discuss professional art practices helpful to survival after art school.

SCULPTURE/CERAMIC SCULPTURE COURSES

SC—1 A/B Beginning Sculpture

Introduction to the basic techniques of sculpture, including carving, modeling, and construction, and their integration with students' ideas and experiences. These basics are presented through slide lectures, group discussions, and studio visits, as well as class assignments chosen to clarify the intersection of tradition, material, and idea in contemporary sculpture, and to encourage the organization and production of works.

SC—40 History of Sculpture

The place of art making (with concentration on sculpture) in various cultures throughout history, with emphasis on the period from the Renaissance through the twentieth century. (required of all majors)

SC—100 Further Work in Sculpture

(Prerequisite: SC—1 A/B or equivalent or permission of instructor.) Further sculpture classes are a reflection of current areas of interest and changing concerns in contemporary sculpture. These classes vary from semester to semester in response to the professional artistic climate, student interests, and curricular needs as well as faculty interests and teaching philosophies. The course structure assumes students' command of materials and techniques in their chosen areas of interest in order to emphasize the clarity of students' ideas.

SC—110 Post Studio/New Genres (An interdisciplinary course) An upper division course in sculpture for advanced students from any department, focused on the development of original experimental work in new or hybrid media. The course functions as a

combined critical seminar and studio production class. Technical demonstrations, lectures, and assignments are complemented by readings, lectures, field trips, guests, and discussions/presentations. The semester will conclude with a major individual project. Demonstrations and lectures will include introductory sessions in audio/visual, new music/sound art, personal computers, artists' books and periodicals, spectacle, and pop culture appropriations.

SC—150 Undergraduate Seminar
(Prerequisite: permission of department chair)
Either sculpture or ceramic sculpture, offered each semester. Course content varies according to the interests and interaction of the instructor and the students. Detailed information is given in the class schedule for each semester.

CE—1 Beginning Ceramic Sculpture
Techniques in clay with a sculptural emphasis. Instruction in hand-building, mold-making, wheel work, glazing, underglazing, china painting, and a variety of finishing techniques, including unfired methods. Ceramic history, concepts, and methods are surveyed through frequent slide presentations.

CE—100 Further Ceramic Sculpture
(6 units in Beginning Ceramic Sculpture is prerequisite to all ceramics courses numbered 100 and above)
More intensive investigation of methods, concepts, and materials related to clay as a sculptural medium, with emphasis on alternatives to conventional ceramic thinking. Students are expected to have completed work or actions to present for discussion. Independent personal development and experimentation are encouraged.

CE—101 Kilns, History of Ceramics and Clay Bodies
The class will research and make a variety of clay bodies. The construction of kilns will be covered and the class will make a small test kiln. The course will also include a survey of the world history of ceramics. (Note: Students who wish "Specialization in Ceramic Sculpture" noted on their transcripts must take both CE—101 and CE—111.)

CE—111 Glaze Calculation
The study of raw materials used in ceramics and how they can be combined to make usable glazes and clay bodies. Students investigate materials, and formulate and test their own glazes, clays and engobes. Developing the relationship of these processes to individual concerns and work is encouraged. Scientific, industrial, and philosophical connections to the ceramic process are discussed. (Note: Students who wish "Specialization in Ceramic Sculpture" noted on their transcripts must take both CE—101 and CE—111.)

PRINTMAKING COURSES
Beginning Printmaking
(Note: All beginning courses are designed to accommodate advanced students who wish to "brush up" their skills, as well as beginning students with little or no experience in the particular medium.)

PR—1 Beginning Silkscreen
The basic techniques of screen printing: monoprints, hand-cut paper and lacquer stencils, wax and glue resists, and photostencils. Building and stretching screens, as well as darkroom work with the copy camera, enlarger, and Kodalith film, aredemonstrated. Instruction includes registration for multi-colorprinting and approaches to the printing, handling, and signing of editions. The basic emphasis is placed on students' individual direction and commitment.

PR—2 Beginning Etching
Introduction to the medium of intaglio. Through demonstration and class participation, students are encouraged to obtain a sound understanding of the process in order to concentrate later on a fuller realization of their ideas through printmaking. Various methods of making plates—hard and soft ground, drypoint, mezzotint, sugar lift, aquatint and embossment—are explained and demonstrated. Demonstrations also illustrate various ways to print intaglio plates (such as relief, roll-up, rainbow roll, and multiple-plate color), preparation of photographic images for intaglio, and monoprint. Students are encouraged to experiment with varied imagery and techniques, and to contribute work in other media. Individual and group critiques are included.

PR—3 Beginning Photo-Printmaking
Foundation in the theory and practice of photo-printmaking—including lectures, demonstrations, practical darkroom and studio work, as well as individual and group discussion. Darkroom instruction covers use of the process camera and enlarger for production of line and half-tone exposures, as well as techniques for construction and manipulation of images. Print studio instruction emphasizes the practical concerns of lithography, etching, silkscreen, and relief printing.

PR—4 Beginning Lithography
A course intended for students with no knowledge of lithographic image-making. Exploration of the image using stone or metal plates forms the basis of this course. Students learn how to develop ideas through the use of lithographic tools, materials, chemistry, and processes. Emphasis is placed on the student's individual point of view and its visual realizations. Techniques of photo-lithography and multicolor printing, as well as use of materials and how they affect the image are demonstrated. Critiques and general discussion are scheduled as appropriate. Students are expected to work outside class time.

PR—40 History of Printmaking
Presentation and discussion of original works in the collection of the Achenbach Foundation for the Graphic Arts, from 15th century prints through contemporary examples of experimental printmaking. Works of such major figures as Durer, Rembrandt, Goya, Hokusai, Hiroshige, Toulouse-Lautrec, and Picasso are studied in depth. The course stresses both technique and creativity. (required of all majors)

Further Work in Printmaking
(Prerequisites: successful completion of beginning courses in at least two different printmaking media. Students may, however, enroll in a second beginning class concurrently with enrollment in a further class if the corresponding beginning class has already been completed.)

PR—101 Further Silkscreen
More extensive work in screen printing, with review of basic techniques and an overall emphasis on personal growth through individual image-making and group interaction. The primary concern is evidence of a maturing statement on the part of each student. Critiques and portfolio preparation are included.

PR—102 Further Etching
Additional growth and development of work in intaglio, with emphasis on ideas, attitudes, and images. Included are a review of basic techniques and workshops on multiple-plate color printing, relief printing, chine colle, mezzotint, monotype, and engraving. Various kinds of imagery are discussed; quality and communicative clarity of the image are emphasized. Students are encouraged to contribute work in painting, sculpture, photography, and other media in order to understand the correlation between etching and other disciplines.

PR—103 Further Photo-Printmaking
Technical extension of the beginning course, although the goal of the course is to go beyond technique. The primary focus is on the other important dimensions of students' art: idea and meaning. Emphasis is also placed on correlation of three essential aspects of fine arts education: what, how, and why.

PR—104 Further Lithography
More extensive exploration of lithography as a process for creative image-making. Students' ideas should be sufficiently developed for the presentation of both a clear point of view and solid examples of work during individual critiques and group discussions. Use of presses, tools and materials is refined. Preparation of portfolios and writing of the artist's statement are included.

PR—150 Undergraduate Print Seminar
(Prerequisite: permission of department chair)
Presentation and discussion of current work—both finished and work-in-progress. Development of a dialog about one's work and the presentation of ideas expressing curiosity about others' work is expected from each student. Students are expected to present a body of work for class criticism and discussion at least twice during the semester.

PERFORMANCE/VIDEO/COMPUTER ARTS COURSES
PVC—1 Beginning Performance/Video
Initiation into the general area known as performance, video and installation. In a studio department known for rigorous critical dialog, this course is the initial confrontation. The basic strategies of art making and problem solving are demonstrated through the students' work in video, installation, performance and object making. Critiques emphasize the discussion of formal art solutions, dialog

about artistic responsibility and license, and the building of a strong personal visual vocabulary substantiated with an equally strong ability to verbalize concepts. (required for admittance into Advanced Video (Postproduction), Further PV and Installation)

PVC—40 History of Performance/Video
This course is divided roughly into two halves. The first half deals with the emergence during the 1960's and '70s of 4-dimensional activity in the visual arts from a 3-dimensional ground; that is, the relationship of what was sculpture to its subsequent forms of performance, video, film, and video installation, as well as various forms of 2-dimensional documentation and installation. A variety of approaches—including formal, conceptual, architectural and narrative—are covered. The second part of the course concentrates on spectacle and the way that it functions both in terms of the arts and in society as a whole. Subjects covered include Gothic architecture; German painting, sculpture, and military pageantry during the Nazi period; the artist and the politican as purveyors of myth; and television.

PVC—41 Survey and Discussion of Contemporary Issues and Artists in Performance/Video
(Prerequisite: PVC-40)
Features a variety of distinguished guests discussing their work and related issues. The course may be repeated for academic credit.

PVC—50 Computer Arts
(No prerequisite and no experience in microcomputers or electronics needed)
A workshop in electronic arts open to all students. This is a beginning course which covers programming, using available software, and building small electronic gadgets. Electronic arts is an open area in which a sense of aesthetics has yet to be formed. The course includes field trips around the Bay Area to see what other artists are doing, and lectures by guest artists, who are invited to demonstrate their work. This course may be repeated for credit, so new students will have the benefit of more experienced students in the same workshop.

PVC—170 Installation
A course in the objectified state of performance and video work, with the major concern being site and its attendant implications. This course, which meets once a week, will investigate architecture, landscape and materials indigenous to specific sites.

PVC—100 Further Work in Performance/Video
Continued work with regular and guest faculty.

PVC—120 Tutorial
(Prerequisite: permission of instructor)
One-on-one dialogs between intermediate and advanced students and the instructor, aimed at defining and refining the student's personal artistic territory. Group critiques may occasionally occur.

PVC—150 Further Electronic Arts
(Prerequisite: Beginning Electronic Arts, working knowledge of BASIC programming, or permission of instructor.)
The potential for image, sound, or sculptural expression using computers and electronics is greatly enhanced when explored at the hardware level. Students in this course study the use of machine language to achieve high performance graphics and sound; they also experiment with small electronic circuit design to build extensions to the basic machines.

PVC—192 Advanced Video (Post-production)
(Prerequisite: Beginning Performance/Video or permission of the instructor)
A course which is structured to provide students with access to fine-cut editing and the complete technical and aesthetic vocabulary of video post-production. Students produce work which is fine-cut (edited) at the facilities of the Bay Area Video Coalition. Areas of investigation include content, form and editing strategies.

LETTERS AND SCIENCES COURSES

LS—1 A/B History of Western Civilization
A two-semester overview of the ideas and events that are central to the understanding of Western culture. A Freshman Core Program requirement, the course is constructed to examine not only significant historical events from the earliest recorded histories until the end of the 19th century, but also to provide concurrent reflections of those events and historic movements in art, literature, and philosophy. Required reading includes established classics of literature and philosophy, studied within their social context. Weekly lectures provide a formulation of the salient historical problems; weekly seminars are devoted to a closer consideration of correlative literary and philosophical texts. This two-semester sequence is required as a prerequisite for Visual Ideology.

LS—10 A/B Visual Ideology in the Contemporary World
(Prerequisite: History of Western Civilization A/B)
An examination of 20th century history emphasizing the relationship of art to the concept of culture. This course is a Letters and Sciences residency requirement for graduation and must be taken sequentially. The course presents: (1) the relationship between the visual arts and other humanistic disciplines; (2) the interrelationships between social and economic structures and the arts of various periods; (3) the historical evolution of style and subject.The methodology of the course is non-linear and relies on critical categories such as subjectivism, realism, abstraction, and mass culture. Primary texts from the fields of psychology, philosophy, socio-economics, literature, and criticism are used. Weekly lectures provide an overview; weekly seminars are devoted to a close critical examination of literary, philosophical, art historical and critical texts in correlation with lecture material.

LS—10 A/B.5 Advanced Visual Ideology
(Prerequisites: an interview and/or screening examination; sufficient course work (24 units) or its equivalent in art history, English composition or creative writing, Western Civilization/History, comparative literature, and psychology/sociology/history.)
This section of LS—10 A/B considers topics similar to the other sections of LS—10 A/B, but with an emphasis on advanced critical methodologies.

LS—20 English Composition
The principles and techniques of expository writing.

LS—21 Beginning Creative Writing
Designed for students interested in exploring works of fiction & the short story as a literary form. Emphasis is placed on student writing. Literary models selected by the instructor provide the impetus for imaginative themes.

LS—25 Advanced Creative Writing
(Prerequisite: 3 semester units in LS—20, English Composition, or LS—21, Creative Writing.)
Designed for students interested in the written word as a tool for presentation of film, video, performance, photo-essay, and the short story. In-depth individual projects in both fiction and non-fiction are included.

LS—22 A/B English for Fine Arts (6 semester units)
An intensive course in fine arts language designed for students for whom English is their second language. Emphasis is placed upon critical, theoretical and technical concepts. English for Fine Arts stresses the development of conversational skills as used in the studio. Field trips and studio critiques are included. Reading and writing assignments prepare students for further study in the Letters and Sciences and Art History curricula.

Electives: Sample Course Descriptions
(Additional Letters and Sciences courses will be offered in coming semesters)

LS—125 History of Science
A look at science both as an evolving field of thought and as an endeavor marked by discontinuous and radical change. The physi-

cal scientist explores and attempts to understand phenomena ranging from the microworld of quarks to the macroworld of the universe itself. The class will discuss the history of science in such a way as to point out its great generality as well as its esoteric idiosyncracies.

LS—122 Models of the Universe
Historical attempts to create models of the universe, including the ones that failed. Some topics of discussion include ancient and modern views, ideas about chaos, catastrophe theories, segregation in physics, and black holes.

LS—33 History of Social Thought
This course will explore significant moments in the history of social thought, focusing on ideas associated with periods of revolutionary change in the Western Hemisphere from the 18th century to the present. Beginning with the contributions of Jean-Jacques Rousseau to the social theories of the French Revolution, the course will examine central ideas of the American Revolution, the rise of communist theory in Europe and key notions of two important nineteenth century social movements in the United States—the anti-slavery campaign and the women's rights movement. Leading thinkers of twentieth century revolutionary movements such as V.I. Lenin, Fidel Castro, Martin Luther King, Nelson Mandela, Maurice Bishop and Daniel Ortega will also be considered.

LS—101 The Structure of Psychology: The Mythology of Structure
An introduction to basic 20th century psychological theories and themes, along with a survey of the assumptions and institutions that they have caused to come into being. Illustrative and comparative material will be selected from primitive, ancient and modern systems of philosophy, religion and mysticism. Readings from sociology and anthropology will also be surveyed to support the thesis that all such psychological theories are culture specific and in some manner reveal the social structures that gave birth to them.

LS—102 The Modern Novel
The course is an attempt to examine modernity in a specific literary form: the novel. The class will examine, and use as a touchstone of definition, a classical 19th century novel, consider several divergent currents in the 20th century, and read representative novels from each of them. In addition, two other sources of information will be considered: 1) art which is contemporary with a novel, or which is formally or philosophically in the same vein; 2) literary and cultural criticism, both as significant ideologies, as methodologies, and as providers of factual information.

LS—103 Art in Daily Life: An Introduction to the Cultural History of Japan
Designed to give students a sense of the vitality and diversity of Japanese cultural life in the pre-modern period, and to consider the roles that the arts then played in people's lives. The class will meet once a week for three hours, and will continue for fifteen sessions. Fourteen of the meetings will be held at the Art Institute; one will be held at the Achenbach Foundation for Graphic Arts. Each meeting will combine a slide and lecture presentation with discussion and guided activities.

LS—104 The Artist as Documentary Historian
An exploration of the most exciting moments of California labor history as documented in visual, literary and performing arts beginning with the General Strike and hunger marches of the 1930's and concluding with the contemporary workers' movement against South African apartheid.

ART HISTORY, THEORY AND CRITICISM COURSES
AH—40 A/B Western Art History Survey
The fall semester begins with the Paleolithic and ends in 1890. The subject matter is approached from the viewpoint of what it was like to be an artist—the social, psychological, and spiritual concerns, how artists made their work and what they did with it. The European art of the Paleolithic, Neolithic, and Bronze Age; the Classical, Medieval and Renaissance periods; the decline of the Western Renaissance conception of art in the nineteenth century; and the birth of new conceptions of art in the late nineteenth and early twentieth centuries are covered.

The spring semester surveys the early twentieth century inventions of cubism, fauvism, abstraction and non-objective art. The course describes the new art between the wars—surrealism—and then concentrates on American art from 1945 to the present. Along the way, each of the major developments in the history of the media is also discussed in relation to the possibilities for the expression of human feeling. Thus, the historical roles of painting, sculpture, printmaking, photography, filmmaking, and performance/video are each presented at the time of their first major impact on the development of the artistic tradition.

Art History Courses in non-Western Traditions:
AH—145 The Art History of China and Japan
A review of the major periods and media from the Neolithic era to the end of the 19th century in relation to their philosophical and religious foundation, their cultural and political setting, and their implications for artists today.

AH—146 The Art History of India, Southeast Asia, Iran and the Near East
A review of the major periods and media from the Neolithic era to the end of the 19th century, in relation to their philosophical and religious foundation, their cultural and political setting, and their implications for artists today.

AH—147 The Art History of the Americas
From the earliest artifacts down to the end of the 18th century. Both North and South America will be covered, with emphasis on Peru, Mesoamerica, and the North and Southwest of North America.

Media-specific Art History Courses:
FI—40 History of Film for All Majors
See Filmmaking Courses.

PR—40 History of Printmaking
See Printmaking Courses.

PH—40 History of Photography
See Photography Courses.

PVC—40 History of Performance/Video
See Performance /Video/Computer Arts Courses.

Courses in the Theory and Criticism of Contemporary Art:
AH—140 The Art of Now
Each semester the course deals with a significant topic in contemporary art with relevance to actual works by artists in different disciplines. Course headings such as Light & Space, Dualism/Figure/Image and Personal Art/Public Works provide frames within which an abundance of aesthetic approaches can be discussed. Guest artists and critics, three per semester, present full evening lectures addressing course topics in terms of their own experiences and practices. (Recent guest lecturers have included Eric Fischl, Ed Paschke, Wayne Thiebaud, Moira Roth, Jackie Winsor, Rosalind Krauss, Sue Coe, Power Boothe, Alice Aycock, Terry Fox.)

AH—240 Graduate Seminar in Theory and Criticism
A seminar focusing on the theory and criticism of recent art. Visiting faculty offer a continually changing perspective. See current class schedule for faculty, topics and course descriptions.

Special Programs in Art History, Theory and Criticism include:
AH—50 The Art Writing Conference.
The Art Writing Conference is a six-day intensive seminar on the writing of art criticism. The conference is organized by Bill Berkson, a noted Bay Area poet and critic who is the Bay Area correspondent for *Art in America* and frequent contributor to *ARTFORUM*. The conference begins with a Friday evening keynote address from a major New York critic (Carter Ratcliff, 1985; Peter Schjeldahl, 1986; Donald Kuspit, 1987) followed by a week of all-day sessions with the keynote speaker and other important Bay Area writers, curators and artists concerned with art writing. (Contact SFAI Admissions for information on times, days, and participants in the next Art Writing Conference.)

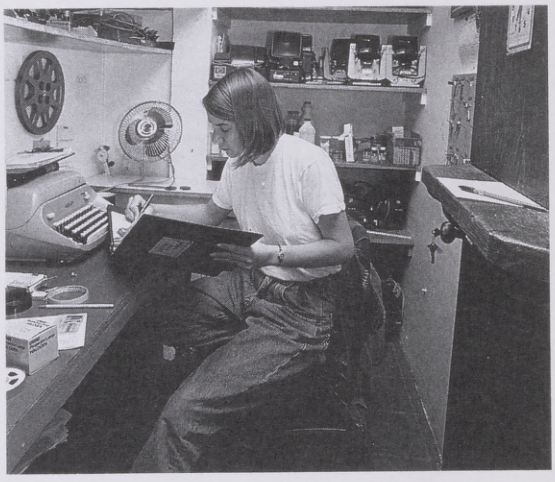
AH—50 Art, Psyche and Spirit
A seven-day intensive workshop/conference emphasizing the historical, theoretical and experiential aspects of spiritual and psychological practices in the creation of contemporary art. The course is usually given during the third week of August, and is coordinated by Fred Martin, the Vice President for Academic Affairs at SFAI and a noted writer on spiritual issues in contemporary art. Workshop leaders are drawn from the large Bay Area community of writers and practitioners in the field of art, psychology and spirit. (Contact SFAI Admissions for information on times, days, and participants in the next Art, Psyche, Spirit Conference.)

IN—41 The China Trip
(6 units studio, 3 units art history)
Each summer, SFAI sponsors a seven-week trip to study art and culture in the Peoples' Republic of China. Led by SFAI faculty, the trip includes four weeks of study of traditional Chinese landscape painting, calligraphy, bird and flower painting, seal engraving and scroll mounting with the master artists at the Zhejiang Academy of Fine Arts in Hangzhou, China, and three weeks of travel in China, including trips to Shanghai, Beijing, Xian and Hong Kong. (Call SFAI Admissions Office for information concerning the next China Trip.)

Arts and Consciousness Studies
SFAI has a cross-registration agreement with the John F. Kennedy University in Orinda, California, so that qualified graduate students at SFAI can enroll in appropriate courses in the Arts and Consciousness Program at JFK University. (Call the SFAI Academic Affairs Office, or the Director of the Program in Arts and Consciousness at JFK University, (415) 254-0200, for further information.)

Interdepartmental Courses
IN—150 Professional Practices
An introduction to resume and grant writing, gallery, agent and buyer contracts, development and maintenance of a mailing list, techniques for photographing art work, and legal and tax matters. This course is especially recommended for BFA seniors and for second-year MFA students.

IN—197/297 Internship
Internship is perhaps the best way to developa professional support network for yourself after graduation. SFAI interns have worked in everything from prison art programs to television news studios. Internships are coordinated by the Student Affairs Office and involve academic review by SFAI faculty.



PAINTING FACULTY

Thomas Akawie

b. New York, NY, 1935. UC Berkeley, BA 1959, MA 1963. Selected solo exhibits: California Palace of the Legion of Honor, SF, 1972; Pyramid Galleries, Washington, D.C., 1973; Quay Gallery, SF, 1974; San Jose Art Museum, 1977; Gallery Paule Anglim, SF, 1977; Janet Steinberg Gallery, SF, 1985. Selected group: Whitney Museum of American Art, NY; Santa Barbara Museum of Art; SF Museum of Modern Art; National Collection of Fine Arts, Washington, D.C.; Los Angeles County Art Museum; Museum of Contemporary Art, Chicago; Institute of Contemporary Art, Philadelphia.

Pegan Brooke

b. Orange, CA, 1950. UC San Diego, BA 1972; University of Iowa, MA 1977; Stanford University, MFA 1980. Award: Louis Comfort Tiffany Grant in Painting 1983-84. Selected solo exhibits: Fuller Goldeen Gallery, SF, 1981, 1983, 1985, 1987; Scottsdale Center for the Arts, 1983; Pamela Auchincloss Gallery, Santa Barbara, 1984; Des Moines Art Center and Museum, 1985. Selected group: Joslyn Art Museum, Omaha, 1977; University of Nebraska, Omaha, 1978; University of Texas, Houston, 1981; Cal State University, Hayward, 1981; Guggenheim Museum, 1983; San Francisco Museum of Modern Art, 1984; Frumpkin Struve Gallery, Chicago, 1983, 1985; Alaska State Museum, 1986.

Julius Hatofsky

b. Ellenville, NY, 1922. Art Students League, NY; Academie de la Grande Chaumiere, Paris. Awards: NEA grants, 1967, 1977. Selected solo exhibits: Charles Egan Gallery, NY, 1960, 1962; Kansas University, 1968; SFAI, 1970; Smith-Anderson Gallery, SF, 1976; Gallery Paule Anglim, SF, 1982, 1985. Selected group: University Art Museum, Austin, 1968; SF Museum of Modern Art, 1977; Kansas City Art Institute, 1978; Central Washington University, Ellensburg, 1979.

Pat Klein

"The subjects of my paintings reflect real life situations and basic human reactions to personal conflict which I see as a psychological statement and not as a narrative. The range of reactions to universal emotional experiences affects everyone differently; however, within these emotions, I feel there is a basic core or well from which we all have similar initial responses."

b. New York, NY 1951. Humbolt State University, Arcata, California, University of California, Berkeley, BA, 1974; MA, 1975; MFA, 1977. Selected solo exhibitions: Dana Reich Gallery, SF, 1980, 1982; Cirrus Gallery, LA, 1985; Stephen Wirtz Gallery, SF, 1984, 1986; Greg Kucera Gallery, Seattle, WA, 1986. Group exhibits: Oakland Museum, 1982; San Francisco Museum of Modern Art, *The Human Condition: SFMMA Biennial III*, 1985; Seattle Art Museum, *States of War*, 1985; the Brooklyn Museum, *Third Western States Biennial* (traveling exhibition), 1986-1988; Portland Center for the Visual Arts, *Under Current*, 1987.

Shari Lamanet

b. San Francisco, CA, 1949. SFAI, BFA 1972, MFA 1979. Awards: First Place, First Annual Competitive Exhibition, Triton Museum, Santa Clara, CA, 1981; First Place, Mixed Medium, *Beyond Words 3*, San Jose Institute of Contemporary Art, 1983. Selected solo exhibits: Sheppard Art Gallery, University of Nevada, Reno, 1984; Bruce Velick Gallery, SF, 1984. Selected group: SF Museum of Modern Art, 1981; Rutgers University, 1981; Intersection, SF, 1982; Transamerica Centers, SF, Los Angeles, 1982; Fashion Moda, NY, 1982; SFAI, 1983; Southern Exposure, SF, 1983; Alternative Museum, NY, 1984; Guggenheim Gallery, Chapman College, Los Angeles, 1985; Bruce Velick Gallery, SF, 1986.

Bruce McGaw

"My experience with visual construction and expression exposes further depths, qualities, and wonders of the world. Of course, I expect this and the surprise of it, so I keep painting and drawing."

b. Berkeley, CA, 1935. California College of Arts and Crafts, BFA 1957. Selected solo exhibits: Distel Gallery, Palo Alto; Trinity University, TX, 1967; SFAI, 1969; Charles Campbell Gallery, SF, 1984. Selected group: Oakland Museum; SF Museum of Modern Art; Palace of the Legion of Honor, SF; MH de Young Memorial Museum, SF; Alumni Exhibition, SFAI, 1981.

Ivan Majdrakoff

"I alternate between acrylic paintings and assemblage pieces, while my notebooks and regular drawing persist. Currently I am bringing increased attention to the study of the figure."

b. New York, NY, 1927. Cranbrook Academy of Art. Selected solo exhibits: California Palace of the Legion of Honor, SF ,1960; Arleigh Gallery, SF, 1967-70; Syntex Gallery, Palo Alto, 1975; Montalvo Art Center, 1976; Cranbrook Museum of Art, 1986. Selected group: Walker Art Center, MN; Denver Museum of Art; SF Museum of Modern Art; Museum of Modern Art, NY; SF Arts Commission Gallery; Massachusetts Institute of Technology, Cambridge, MA.

Irene Pijoan

"As a painter I observe, and connect the within to the without."

b. Lausanne, Switzerland, 1953. UC Davis, BA 1978, MFA 1980. Awards: Ford Foundation Grant, 1980/81; Artist in Residence, The Roswell Museum and Art Center, Roswell, NM, 1981/82; NEA Grants, 1981-1982; NEA/SECCA Southeast VII Fellowship Award, 1981. Selected solo exhibits: Acme Gallery, Sacramento, 1978; Gallery Paule Anglim, SF, 1981; Roswell Museum and Art Center, Roswell, NM, 1982; De Saisset Museum, Santa Clara University, Santa Clara, CA, 1984; Quay Gallery, SF, 1984; Forum Zurich Art Fair, Switzerland, 1987. Selected group: Oakland Museum, 1980; Allan Stone Gallery, NY, 1981; Southeastern Center for Contemporary Art, Winston Salem, NC, 1982; Guggenheim Museum, NY, 1985; Leo Castelli Gallery, NY, 1986; Ingrid Raab Galerie, Berlin, 1987.

Barbara Rogers

b. Ohio. Ohio State University, Columbus, BS; UC Berkeley, MA. Selected solo exhibits: SF Museum of Modern Art, 1973; Michael Walls Gallery, NY, 1968/69, 1975; Linda Farris Gallery, Seattle, 1976; Hansen Fuller Gallery, SF, 1977; Marianne Deson Gallery, Chicago, 1980; Michael Berger Gallery, Pittsburgh, 1978, 1981; Fuller Goldeen Gallery, SF, 1985. Selected group: Chevron Gallery, SF, 1983; San Jose Art Center, 1982, 1983; Smith-Anderson Gallery, Palo Alto, CA, 1984; One Market Plaza, SF, 1984, 1985; Fuller Goldeen Gallery, 1984, 1985; Palo Alto Cultural Center, 1985; Ohlone College, Fremont, CA, 1985; University of the Pacific Gallery, University of the Pacific, Stockton, CA, 1987; American Cultural Center, Brussels; Fresno Art Center and Museum, Fresno, CA, 1986.

Inez Storer (*Interdisciplinary Faculty)

b. Santa Monica. California State University, San Francisco, MA, 1971. Selected solo exhibitions: Mills College, Oakland, CA, 1974; San Jose Museum of Art, San Jose, CA, 1979; University of California at Davis, 1980; Stella Polaris Gallery, Los Angeles, 1985; Rena Bransten Gallery, SF, 1987. Selected group exhibitions: *Lights, Camera, Action . . . Artists Look at Hollywood and the Movies*, Space Gallery, Los Angeles, 1983; Mulavane Art Center, Topeka, KS, 1984; *Alter Ego*, De Saisett Museum, University of California at Santa Clara, 1984; *Chairs*, San Francisco Arts Commission, San Francisco, 1986; *Shrines and Altars, Tradition and Innovation*, Kohler Arts Center, Sheboygan, WI, 1986; *Major Works in Small Format*, Lever/Meyerson Galleries, LTD., New York, 1987.

Sam Tchakalian

"Pushing paint."

b. Shanghai, China, 1929. San Francisco State College, BA 1952, MA 1958. Awards: NEA grants, 1975, 1981; Adaline Kent Award, 1982. Selected solo exhibits: Quay Gallery, NY, 1975; Susan Caldwell Gallery, NY, 1977; Retrospective Exhibition: 1958-1978, Oakland Museum/Portland Center or the Visual Arts, 1978/79; Stephen Wirtz Gallery, SF, 1981; SFAI, 1982; Modernism, 1986. Selected group: World Exposition, Osaka, 1970; Whitney Museum of American Art, NY, 1971; Frederick S. Wright Gallery, UCLA, 1975. Public collections: Albright-Knox Art Gallery, Buffalo, NY; Brooklyn Museum, Brooklyn, NY; Palm Springs Desert Museum, Palm Springs, CA.

Carlos Villa

b. San Francisco, CA, 1936. SFAI, BFA 1961; Mills College, Oakland, MFA 1963. Awards: Adaline Kent Award, SFAI, 1973; NEA grant, 1973. Selected solo exhibits: Hansen Fuller Gallery, SF, 1971, 1974, 1978; Helen Euphrat Gallery, De Anza College, Cupertino, CA, 1980; Vorpal Gallery, SF, 1981; SF Museum of Modern Art, 1982; Charles Campbell Gallery, SF, 1982; Abraxas Gallery, Newport Beach, CA, 1982; Sheehan Gallery, Whitman College, Walla Walla, WA, 1982; Memorial Union Gallery and R.C. Gorman

Gallery, UC Davis, 1985. Selected group: SF Museum of Modern Art and National Collection of Fine Arts, Washington, D.C., 1976-77; Huntsville Museum of Art, Huntsville, AL, 1977; University of Texas, Austin, 1977; SF Museum of Modern Art, 1978; Laguna Beach Museum of Modern Art, CA, 1982; Galeria de la Raza, SF, 1982; Belca House, Kyoto, Japan and SF Museum of Modern Art, 1982; UC Santa Cruz, CA, 1983; University of Hawaii at Hilo, 1983.

Franklin Williams

"Painting and sculpture give me the opportunity to do exactly what I want to do. Art is one of the few areas of human activity in which it is possible to do something with your personal fantasies that you might otherwise be locked up for. I try to work with a straightforward description of my psychological state."

b. Ogden, UT, 1940. California College of Arts and Crafts, BFA 1965, MFA 1966. Awards: Spencer Macky Memorial Grant; Ford Foundation grant; NEA grant; AICA faculty grant. Selected solo exhibits: Gallery B, Paris, 1973; Braunstein/Quay, NY, 1976; Gallery K, Washington, D.C., 1977; San Jose Museum of Art, 1983; Utah Museum of Fine Arts, Salt Lake City, 1984; Arkansas Museum of Art, 1984; Braunstein Gallery, SF, 1985. Selected group: *Funk Art Show*, University of California, Berkeley, 1967; *Painting Annual*, Whitney Museum of American Art, NY, 1967; Galleria Odyssia, NY, 1968; *Sculpture Annual*, Whitney Museum of American Art, NY, 1968; New Zealand Museum, Auckland, 1971; National Museum, Washinton, D.C., 1972; *On & Off the Wall*, Oakland Museum, 1983; Jacksonville Art Museum, FL, 1984; Palm Springs Desert Museum, 1985; Laguna Beach Museum of Art, 1985.

PHOTOGRAPHY FACULTY

Jerry Burchard

"It's really hard to look at the temples in the daylight. The sun bleaches everything out and swirls of heat distort any inner reflections or contemplations. Wedges of little boys running through the courtyards playing Kung Fu with sticks and shouts and busloads of locals waving about their Instamatics with abandon all impede any serious pondering. It is later, in the country night, when only the drone of mosquitoes and the occasional song from a far off radio intercede, that the moonlight talks to you, and the centuries come tumbling down, and finally you are there, feeling right at home. These walls are your walls. Lean on them, stroke them and talk to them. They will answer. They've been waiting for you.

"Of course, it's easy living in the fourteenth century. And if there are any hesitations you can always take a bus to some place close by where there are discos, electricity, first-run Elvis Presley movies, and lots of corrugated metal. These odd transitions seem to make sense at the time, and thoughts of California and other illusions of the twentieth century are much more like the real fantasies. Time, in these circumstances, is more fittingly devoted to falling in love. Ask Gauguin."

b. Rochester, NY, 1931. California School of Fine Arts (SFAI), BFA 1960. Awards: NEA Fellowship, 1976, 1978; NEA Survey Grant, 1979. Selected solo exhibits: Corcoran Gallery, Washington, D.C., 1978; Addison Gallery, Andover, MA, 1978; Jehu Gallery, SF, 1979; Rocklands Gallery, Monterey, CA, 1983; Perimeter Gallery, Chicago, 1983; Bruce Velick Gallery, SF, 1984; Bhirasri Institute of Modern Art, Bangkok, 1986. Selected group: SF Museum of Modern Art, 1961, 1979, 1981, 1982, 1983, 1984; Focus Gallery, SF, 1972, 1975, 1984; Houston Museum of Fine Arts, 1977; Museum of Photographic Arts, San Diego, 1983; National Museum of American Art, 1984. Selected publications: *Contemporary Photographers*, 1982; *The Nude in Modern Photography*, 1984; *Photography in California*, SF Museum of Modern Art, 1984.

John Collier

"My purpose is communication through photography. Photography is the fluent communication art with visually literate content that not only reveals the nature of the imagemaker, but equally the aesthetic humanistic life view of the photographer. Learning to read photographic imagery is finding and following a graphic trail that can lead forward into the creative future and function of each artist-cameraperson."

b. 1913. Studied at California School of Fine Arts (SFAI), 1930s; honorary Doctorate of Fine Arts, SFAI. Awards: Andean Institute; Guggenheim Fellowship; Werner Gren Foundation; Carnegie Corporation/Spencer Foundation. Selected exhibits: Focus Gallery, SF; *Exploring Society Photographically*, Northwestern University, 1981, and SFAI, 1982. Publications: *The Awakening Valley*, 1949; *Visual Anthropology: Photography as a Research Method*, 1967. Film: *Eskimo Education*. Currently Professor of Anthropology at San Francisco State University.

Linda Conner

"Photography keeps my eyes, mind and heart open, and I am thankful for that. The photographs are a way of honoring my subjects."

b. New York, NY, 1944. Rhode Island School of Design, BFA 1976; Institute of Design, Chicago, MS 1969. Awards: NEA grant, 1976; Guggenheim Fellowship, 1979/80; Marin Arts Council Artist Fellowship, 1986; Friends of Photography Photographer of the Year, Peer Award, 1986. Selected solo exhibits: MH de Young Memorial Museum, SF, 1977; LAICA, 1979; Light Gallery, 1973, 1978, 1981; Center for Creative Photography, University of Arizona; Corcoran Gallery, Washington, D.C., 1982; Utah Museum of Fine Arts, 1985; Falkirk Cultural Center, San Rafael, CA; Jones Trayer Gallery, Washington, D.C., 1986. Selected group: Museum of Modern Art, NY, 1978; *Photography in California*, 1945-80, SF Museum of Modern Art; *American Photographers and the National Parks*, 1981; Houston Center for Photography, 1985; *Wunderlust*, Hallmark Collections, Kansas City, MO, 1986; *Artists in Mid-career*, SF Museum of Modern Art, 1986; *Visions of the West*, Etherton Gallery, Tucson, AZ, 1986. Publications: *Solos*, monograph, 1979; *American Images*, McGraw Hill, 1979.

Jack Fulton

"To make expressive statements using photography, artists must first have respect for what they attempt to show, yet be eclectic with their curiosity, and be both pragmatic and somewhat iconoclastic in their approach to material."

b. San Francisco, CA, 1939. Self-taught. Awards: NEA Book Publishing Grant, 1980; NEA Fellowship, 1980/81; Eugene Atget, Paris, 1984; Marin Arts Council, 1985. Selected solo exhibits: Sacramento State College, 1967; MH de Young Memorial Museum, SF, 1968; Floating Foundation, NY, 1973; E.B. Crocker Art Gallery, Sacramento, 1975; *Jack Fulton: Puns and Anagrammatic Photography,* SF Museum of Modern Art, 1979. Selected group: Santa Barbara Museum of Art, 1979; ECA Gallery, London, 1981; Northlight Gallery, Tempe, AZ, 1981; Andover Gallery, MA, 1984; Musee de l'Art Moderne, Paris, 1985.

Pirkle Jones

"Photography, a multifaceted medium, is the most potent, direct, stimulating expression of our time."

b. Shreveport, LA, 1914. California School of Fine Arts (SFAI), BFA 1949. Awards: National Urban League, 1961; NEA grant, 1979; Award of Honor in photography for distinguished artistic contributions, SF Arts Commission, 1983. Selected exhibits: SF Museum of Modern Art, 1954, 1960, 1962, 1964, 1971, 1978, 1979, 1980, 1982, 1983, 1984; Victoria & Albert Museum, London, 1975; Photo Gallery International, Tokyo, 1975; Bank of America World Headquarters, SF, 1983; Art Institute of Chicago, 1970, 1982; Museum of Modern Art, NY, 1977; Friends of Photography, Carmel, CA, 1967, 1980, 1984; Focus Gallery, SF, 1967, 1970, 1980, 1981, 1984; *The Monterey Tradition: The Weston Years,* Monterey Museum of Art, 1986; *With the Land, A Photographic Survey,* Sonoma State University, 1986. Photographic essays: *Death of a Valley* (with Dorothea Lange), 1960; *The Story of a Winery* (with Ansel Adams), 1963; *Walnut Grove: Portrait of a Town* (with Ruth-Marion Baruch), 1964; *A Photographic Essay on the Black Panthers* (with Ruth-Marion Baruch), 1968.

Reagan Louie

"The teaching of art has to be, above all, an activity that validates, beyond art myths, a person's need to be an artist, in essence, to be free and autonomous. I do this by teaching photographic techniques and by generating validation for students to do their own authentic work."

b. San Francisco, CA, 1951. UCLA, BA 1973; Yale University, MFA 1975. Awards: California Arts Council Special Projects Grant, 1976; NEA Photographer's Fellowship, 1978; NEA Photo Survey Grant, 1979.

Larry Sultan

"I embrace photography as a broad system of communication. Consequently, my use of photographic tools, strategies, and roles seems continually to change. I make non-commercial billboards for non-existent products; other times I am a family chronicler, news-behind-the-news editor, navigator, and diver."

b. New York, NY, 1946. UCLA, BA 1968; SFAI, MFA, 1978. Awards: NEA grants, 1976, 1977, 1980, 1986; California Arts Council, 1978; Marin Arts Council, 1986; Guggenheim Fellowship, 1983. Selected solo exhibits: Fogg Museum, MA, 1978; Chicago Museum of Contemporary Art, 1979; SF Museum of Modern Art, 1982; University of Colorado Art Gallery, 1982; University Art Museum, Berkeley, 1983; *Film in the Cities,* St. Paul, 1983. Selected group: Santa Barbara Museum of Art, 1980; SF Museum of Modern Art, 1980; George Eastman House, NY, 1980; Corcoran Gallery, Washington, D.C., 1982; Seibu Museum of Art, Tokyo, 1982; Paris Biennale, 1983; Pace/McGill Gallery, NY, 1985; Washington Project for the Arts, Washington, D.C., 1985. Musee National d' Art Moderne, Paris, France, 1986.

Henry Wessel, Jr.

"My primary function as a teacher is to encourage a disciplined, energetic working attitude that openly embraces students' instinctual and intellectual potentials. Concurrent with this approach is a basic heuristic attitude, encouraging students to investigate and discover."

b. Teaneck, NJ, 1942. Pennsylvania State University, BA 1966; SUNY, Buffalo, MFA 1972. Awards: Guggenheim Fellowships, 1971, 1979; NEA grants, 1975, 1977, 1979. Selected solo exhibits: Museum of Modern Art, NY, 1973; Fraenkel Gallery, SF, 1981; Charles Cowles Gallery, NY, 1981. Selected group: Museum of Modern Art, NY; SF Museum of Modern Art; National Gallery of Canada; George Eastman House, Rochester, NY; Pasadena Art Museum; Phoenix Art Museum. Publications: *Vision and Expression,* Horizon, 1968; *Landscape,* MOMA Calendar, 1972; *Looking at Photographs,* MOMA, 1973; *Snapshot,* Aperture, 1974; *On Time,* MOMA Calendar, 1975; *Mirrors and Windows,* MOMA, 1978; *American Landscape,* MOMA, 1982.

FILMMAKING FACULTY

Larry Jordan

"The most important aspect of film work is the poetic; no words, but an iridescence informing and radiating from the whole. I look for it in all forms of film . . . films with people, structural film, animation, whatever. I am not looking for one kind of film or approach, one philosophy or direction. I look, rather, for films that succeed, however humbly, and are sincerely the illumination of the filmmaker's vision. What I dislike is the pretentious, which is anti-art and the enemy of the poetic spirit."

b. Denver, CO, 1934. Harvard University. Awards: Friends of New Cinema, 1966; Guggenheim Fellowship, 1970; NEA grant, 1972; UICA, 1977; American Film Institute, 1982; Western States Media Arts Fellowship, 1985, 1986. Selected exhibits: Museum of Modern Art, NY; Whitney Museum of American Art, NY; Walker Art Center, Minneapolis, MN; Anthology Film Archives, NY; Pacific Film

Archives, Berkeley; Millennium, NY; Cinematheque, SF; Filmex, LA; Cannes; Brussels' Oberhausen, Swedish Film Institute; Centre Georges Pompidou, Paris; Austrian Film Museum; Zagreb; Annecy.

George Kuchar

"My approach to film is one where you become committed to the material or subject being depicted with the utmost attention to making the sequence work in a kind of filmic or movie-world environment. The work should construct itself to some extent and instead of the filmmaker using the medium to his own objectives ... the medium should also control the message (or filmmaker). Inexpensive (relatively) ways of shooting pictures will be explored and indulged in with much advance pre-production preparation being discarded as too time-consuming and creatively fossilizing for the type of cinema we are setting out to manufacture or are under contract to manufacture. Interchange between person and person, and person and mechanical contraption will be encouraged."

b. New York, NY, 1942. High School of Industrial Art, NY. Director of about 50 films (8mm and 16mm formats). Special screenings at Rotterdam International Film Festival; Edinburgh Film Festival. Films purchased by the Austrian Film Museum; German television; Museum of Modern Art, NY; Anthology Film Archives, NY. Feature-length films: *Unstrap Me, The Devil's Cleavage.*

Janis Crystal Lipzin

"I am most engaged by art that articulates the tensions between sensation and thought, research and response, emotion and intellect. My work with light-sensitive and painterly materials extends these oppositions through time and specific sites. In teaching, I encourage my students to approach difficult work with receptivity and curiosity and to make art that challenges conventional perceptions and is unbound by specific medium."

b. Colorado Springs, CO. Ohio University, New York University and Ohio University, BFA 1967; University of Pittsburgh, MLS 1972; SFAI, MFA 1976. Awards: NEA grants, 1977, 1983/84; Ohio Arts Council Fellowships, 1978, 1980; Western States Media Arts Fellowship, 1986/7. Selected exhibits: Museum of Modern Art, NY; Kunstmuseum, Berne, Switzerland; New Museum of Contemporary Art, NY; Institute for Contemporary Art, London; Millennium, NY; Pacific Film Archive, Berkeley; Anthology Film Archives, NY; National Film Theatre, London. Board of Directors: Foundation for Art in Cinema (San Francisco Cinematheque).

Gunvor Nelson

"After many years away from painting I am now returning to it in my films. I work in a non-traditional way to create collage that combines live footage with drawing and painting using many diverse techniques. My concerns are now to concentrate on, and get closer to, a direct expression with line, form, tone and color."

b. Stockholm, Sweden. Mills College, MFA, 1960. Awards: Guggenheim Fellowship, 1973; AAUW grant, 1974; NEA grants, 1975, 1982; American Film Institute grant, 1978; Filmverkstan grant, 1981; Artist Fund grant, 1982 (Sweden); Swedish Film Institute grant, 1984/1985. Selected solo exhibits: SF Museum of Modern Art, 1970, 1974, 1977; Museum of Modern Art, NY, 1972, 1985; Pacific Film Archive, Berkeley, 1971, 1973, 1976, 1979, 1983; Walker Art Center, MN, 1972, 1979; Swedish Film Institute, 1973, 1979, 1985; National Film Theatre, London, 1973; Brussels Film Archive, 1973, 1981; Whitney Museum of American Art, NY, 1974, 1977; Austrian Film Museum, 1980; Stedelijk Museum, Amsterdam, 1980; Centre Georges Pompidou, Paris, 1980; Filmform, LA, 1985. Selected group exhibits: Oberhausen Film Festival, Germany, 1968, 1973; Filmstudio 70, Rome, 1973; Cannes Film Festival, 1974; Israel Film Archive, 1977; The Kitchen, NY, 1982; Trondheim Film Festival, Norway, 1984; Berlin Film Festival, 1984.

Al Wong

"At present, I use lights of all kinds, film projection, sunlight, slide projection, etc. to bring about the image of illusion in relationship to everyday objects, grounding the illusion—the integration of illusion with object (sculpture) environments (installations), and human forms (performance) to bring about a chance, a chance to transcend the materials to have art/life."

b. San Francisco, CA, 1939. SFAI, MFA, 1972. Awards: American Film Institute grant, 1975; NEA grant, 1983/84; Rocky Mountain Film Center grant, 1984; John Simon Guggenheim Fellowship, 1986. Selected exhibitions: Museum of Modern Art, NY, 1980; Tamura Gallery, Tokyo, Japan; SFAI, 1982, 1983; Collective for Living Cinema, NY, 1982; South of Market Cultural Center, SF, 1982; Cinematheque, SF, 1982; N.O. Show, A.R.E., SF, 1982; New College of California, SF, 1983; New Museum of Contemporary Art, NY, 1984; Kunstmuseum, Berne, Switzerland, 1985; New Langton Arts, SF, 1985; ProArts, Oakland, 1986; University of Akron, Ohio, 1987.

SCULPTURE/CERAMIC SCULPTURE FACULTY

Richard Berger

b. 1944. California State University, Sacramento, BA, MA 1970. Grants and fellowships: NEA, 1979, 1980. Selected solo exhibits: Joseph Chowning Gallery, SF, 1984; Reed College, Portland, OR, 1981; Bank of America Concourse Gallery, SF, 1985; Redding Museum, Redding, CA, 1985; Joseph Chowning Gallery, SF, 1987. Selected group: *International Water Competition,* New Orleans Museum of Art, 1983; Fendrick Gallery, Washington, D.C., 1983; Davis McClain Gallery, Houston, TX, 1984; *New Acquisitions,* Oakland Museum of Art, 1985; Palo Alto Cultural Center, Palo Alto, CA, 1986. Public acquisitions: Crocker Museum, Sacramento, CA, 1982; Hyatt Regency, Oakland, CA, 1983; Norton Museum, Palm Beach, Fl, 1984; Oakland Museum, 1985.

Jim Pomeroy

"Dinosaur tracks are merely the first step in a glacial shaggy dog story ... it's no joke; Chicken Little was right. Unfortunately, Chicken Little isn't president. The past is a given, the future is a

choice. May our fossils speak well of us—we survived to evolve. Wrest, in peace."—from "it's only a—baby moon . . ."

b. Reading, PA, 1945. University of Texas, Austin, BFA 1968; UC Berkeley, MFA 1972. Awards: NEA Fellowships, 1974/75, 1979/80, 1983/84. Selected solo exhibits: Hansen Fuller Gallery, SF, 1975; University Art Museum, Berkeley, 1978; Artists Space, NY, 1978; Hayden Gallery, MIT, Cambridge, MA, 1979; CEPA Gallery, Buffalo, NY, 1981; ZONE, Springfield, MA, 1983; New Langton Arts, SF, 1984. Selected group: SF Museum of Modern Art, 1979; LAICA, Los Angeles, and P.S.1, NY, 1979; 80 Langton Street, SF, 1981; SF Camerawork, 1984; *A Museum of Fun,* touring Japan, 1984/85; Artists' Space, NY, 1984; BACA, Brooklyn, NY, and University of Hartford, CT, 1984; ArtisanSpace, FIT, NY, 1985.

Robert Rasmussen
(Redd Ekks)

"Each individual has their own stance to come up to, embrace and develop. I am here to aid in that process."

b. Oslo, Norway, 1937. SFAI, BFA 1959; California College of Arts and Crafts, MFA 1970. Awards: NEA grant, 1981; UICA faculty grant, 1973. Selected solo exhibits: SFAI, 1971; UC Santa Cruz, 1972; Re:Vision Gallery, Santa Monica, 1976; Zara Gallery, SF, 1977; Joseph Chowning Gallery, SF, 1983; Joseph Chowning Gallery, 1986. Selected group: Cal State Fullerton, 1976; David Cole Gallery, Inverness, CA, 1981; O.S. Gallery, Seattle, WA, 1981; New Museum, NY, 1981; Artists' Space, NY, 1982; Hayward State University, CA, 1985; Cal State Fullerton, 1987; New Langton Arts, SF, 1987.

John Roloff

"For me art as it should be practiced is a form of adventure. The unknown is a place or state to be sought, not avoided. When this is done with imagination and spirit, better art is possible."

b. Portland, OR, 1947. UC Davis, BA 1970; Cal State University, Humboldt, MA 1973. Awards: NEA grants, 1977, 1980; Guggenheim Fellowship, 1983. Selected solo exhibits: University of Kentucky, 1975; Lester Gallery, Inverness, CA, 1975; Fuller Goldeen Gallery, SF, 1979, 1980, 1981; Theo Portnoy Gallery, NY, 1981; SFAI, 1982. Outdoor installations: Regina, Saskatchewan, 1980; San Rafael, CA, 1984; Detroit, MI, 1984; Reno, NV, 1985. Selected group: Whitney Biennial, NY, 1975; SF Museum of Modern Art, 1977, 1979; University of Notre Dame, Indiana, 1979; Mendel Gallery, Saskatoon, Canada, 1980; Oakland Museum, 1982; SUNY, Stony Brook, NY, 1983; Newport Harbor Museum, CA, 1985.

Richard Shaw

b. Hollywood, CA, 1941. SFAI, BFA 1965; UC Davis, MFA 1968. Awards: NEA grants, 1970, 1974; UICA faculty grant, 1972. Selected solo exhibits: Braunstein Gallery, SF, 1979, 1981, 1984; San Jose Museum of Art, 1981; Boise Gallery of Art, 1982; Mendel Art Gallery, Canada, 1982; Greenberg Gallery, MO, 1982; Asher/Faure Gallery, LA, 1985. Selected group: Oriental Nakamura Gallery, Japan, 1980; San Diego Museum of Art, 1980; *American Porcelain,* Smithsonian Institution (followed by two-year tour), 1980/81; Whitney Museum of American Art, NY, and SF Museum of Modern Art, 1981/82; Marcia Rodell Gallery, LA, 1983; Chevron Gallery, SF, 1983; the Art Museum at Florida International University, Miami, 1985.

PRINTMAKING FACULTY

Richard Graf

"Teaching art has certain parallels to making art; both seem to be a process of search and discovery. The goal is to continue to grow, to learn, to expand our awareness of ourselves and the universe."

b. Milwaukee, WI, 1929. California College of Arts and Crafts, BFA 1957, MFA 1958. Selected solo exhibits: SF Museum of Modern Art, 1959, 1962, 1964; California Palace of the Legion of Honor, SF, 1965; Richmond Art Center, CA, 1967, 1980. Selected group: UC Riverside, CA, 1974; Palaspina Printmaker's Council Gallery, London and Glasgow, 1975; World Print Gallery, SF, 1982; Belca House, Kyoto, 1982; SF Museum of Modern Art, 1983.

Robert Johnson

"Seeing and learning about great prints is meant not to intimidate, but to give students a sense of the flow of history, so that their own creativity may be inspired by what came before."

b. Jersey City, NJ, 1948. McGill University, BA 1972; Institute of Fine Arts, NY 1972/73. Awards: NEA Museum Professional Fellowship, 1975. Curator, Achenbach Foundation for the Graphic Arts, SF, 1975 to present; NEA panelist, 1975, 1976; Trustee Member, Print Council of America, 1975-83. Author: *American Prints 1950-1979.* University of Chicago Press, 1976.

Gordon Grant Kluge

"To be curious and to strive for the mark of a pro—to do one thing well. This is my personal goal and, hopefully, the goal of my students."

b. San Francisco, 1932. SFAI, MFA 1970. Selected solo exhibits: *Project Coal,* (performance), University of Northern Iowa, 1972; Shirley Cerf Gallery, SF, 1980. Selected group: Whitney Museum of American Art, NY; MH de Young Memorial Museum, SF; Butler Museum of American Art; Brooklyn Museum, NY; SF Museum of Modern Art.

Larry Thomas

b. Memphis, TN, 1943. Memphis Academy of Arts, BFA 1966; SFAI, MFA 1979. Awards: NEA grant, 1980; S.E.C.A. Art Award, SF Museum of Modern Art, 1984; Fellow Djerassi Foundation, Woodside, CA, summer 1986. Selected solo exhibits: Jehu-Wong, SF, 1980, 1982; Bluxome Gallery, SF, 1984; SF Museum of Modern Art, 1984; Fuller Goldeen Gallery, 1986. Selected group:

SFAI,1979,1983; Jehu-Wong Gallery, SF, 1981; UC Davis, 1981; Sonoma State University, Rohnert Park, CA, 1982; Recent Acquisitions: Achenbach Foundation for the Graphic Arts, California Palace of the Legion of Honor, SF, 1983; The Alternative Museum, NY, 1984; Bluxome Gallery, SF, 1984; The Morris Museum, Morristown, NJ, 1984; San Jose Institute of Contemporary Art/Galeria Metropolitana de la Universidad Autonoma Metropolitana, Mexico City, 1985; College of Notre Dame, Belmont, CA, 1985; *Contemporary Romanticism*, California State University, Hayward, CA, 1986; *The Importance of Drawing*, Fuller Goldeen Gallery, SF, 1987; *Bay Area Drawing*, Richmond Art Center, 1987, Richmond, CA, 1987; *Public & Private: American Prints Today*, The Brooklyn Museum, NY, 1986/87, traveling exhibition; *Graphica Creativa*, Alvar Aalto Museum, Finland, 1987.

PERFORMANCE/VIDEO/COMPUTER ARTS FACULTY

Chris Brown

"My work involves the design of interactive electronic instruments for live performances and installation."

b. Mendota, IL, 1953. Univ. of California/Santa Cruz, BA 1974; MFA in Electronic Music & Recording Media, Mills College, 1985; Commissions and performances: 1981 installation at SF International Airport for New Music America; *ALTERNATING CURRENTS*, commissioned by the Berkeley Symphony Orchestra for orchestra & 3 soloists; 1984-86 premiere performances at New Music America Festivals in Hartford, Los Angeles, and Houston including *ICEBERG* and *HIS MASTER'S VOICE*; 1986 solo performance at STEIM Festival for Live Electronic Music, Amsterdam; 1987 Sonesta Koepelzaal performance, Amsterdam.

Howard Fried

b. Cleveland, OH, 1946. SFAI, BFA 1968; UC Davis, MFA 1970. Awards: NEA grants, 1975, 1980. Selected solo exhibits: SF Museum of Modern Art, 1977; *Projects/Video*, Museum of Modern Art, NY, 1979, and Seattle, 1981; University Art Museum, Berkeley, 1982, 1983. Selected group: *Projekt 74*, Kunsthalle Dusseldorf, 1974; SF Museum of Modern Art, 1979; Stedelijk Museum, Amsterdam, 1982. Selected videotapes and films: *The Burghers of Fort Worth*, 1976; *Vito's Reef*, 1978; *Condom*, 1979/80; *Making a Paid Political Announcement*, 1981/82; *The Museum Reaction Piece* (video installation), Institute of Contemporary Art, Boston, MA, 1985.

Doug Hall

b. 1944. Harvard University, BA 1966; Maryland Institute, College of Art, MFA 1969. Awards: AVA Fellowship, 1982; NEA Artist Fellowship, 1978-79; 1985-86; Contemporary Art Television Fund Production Fellowship (co-sponsored by the NEA); Massachusetts Council for the Arts & Humanities New Works Fellowship, 1987. Selected solo exhibits:Long Beach Museum of Art, 1976, 1980; 80 Langton Street, SF, 1980, 1981; Media Study, Buffalo, 1982; Institute of Contemporary Art, Boston, 1983; Whitney Museum of American Art, NY, 1984; University Art Museum, Berkeley, 1984; American Center, Paris, 1984; Carnegie Museum of Art, Pittsburgh, 1986; Virginia Museum of Art, Richmond, 1987. Selected group: SF Museum of Modern Art, 1976, 1979; Documenta 6, Kassel, 1977; Whitney Museum of American Art, NY, 1978, 1983, 1985; Museum of Contemporary Art, Chicago, 1980; Museum of Modern Art, NY, 1982, 1983, 1984; Institute of Contemporary Art, Boston, 1983, 1984; Berlin Film Festival, West Germany, 1984.

Sharon Grace

b. Spokane, WA. Awards: NEA Video Fellowship, 1980; Award of Honor for Outstanding Achievement in Video, SF Arts Commission, 1985. Selected exhibits: *First Quarter*, And/Or Gallery, Seattle, WA, 1977; *Artists' Satellite Conference*, Manhattan Cable, NY, teleperformance, 1977; *Send/Receive, NASA/AMES*, Moffett Field; *6 cities—2 countries—3 time zones* (teleperformance), University Art Museum, Berkeley, 1978; Ressegna Internazionale Di Video, Museo Del Folklore Romano, 1979; SF Museum of Modern Art, 1980; *Artist and Satellite*, Museum of Modern Art, NY, 1982. Selected videotapes: *Nude Descending a Staircase in 8.2 second delay*, 1979; *Reign/Rain*, 1983; *Technology and Informatics*, Venice Biennale, 1986; *Documenta 8*, Kassel, Germany, 1987; Publications: *Virtual Space*, 1987.

Paul Kos

b. Rock Springs, WY, 1942. SFAI, BFA 1965, MFA 1967. Awards: NEA grants, 1974, 1976, 1982, 1986; Tiffany Fellowship 1986. Selected solo exhibits: Capp Street Project, 1986; Walker Art Center 1987, MH de Young Memorial Museum, SF, 1974; Leo Castelli Gallery, NY, 1976; University Art Museum, Berkeley, 1980; 2nd Newport Biennial, 1986; Henry Art Gallery, U. of Washington. Selected group: Bienal de Sao Paulo, 1973; Paris Biennale, 1977; Whitney Museum of American Art, NY, 1975; Museum of Modern Art, NY, 1984, 1985.

Tony Labat

Grants and awards: NEA, 1983; Film Arts Foundation and the William and Flora Hewlett Foundation, 1985; AICA Faculty Grant, 1986; Selected group and solo exhibitions: *Inspired by Leonardo*, Emanuel Walter Gallery, S.F., 1985; *Late Night*, Mo David Gallery, NY, 1985; *Video from Vancouver to San Diego*, Museum of Modern Art, NY, 1985; *Washington Project for the Arts*, Washington, D.C., 1985; American Film Institute, Los Angeles, CA, 1986; World Wide Video Festival, The Hague, 1986; *Video Offensive*, Dortmund, West Germany; Artspace, SF, 1986; *Poetic License*, Long Beach Museum of Art, Long Beach, CA, 1986; Rutgers State University, New Brunswick, NJ, 1987; The Boston Film/Video Foundation, Boston, 1987; The Capp Street Project, SF, 1987.

Don Lloyd

b. Santa Clara, CA, 1944. Mills College Center for Contemporary Music, Oakland, CA, 1969-74; Idaho State University, Pocatello, BA 1966; SFAI, MFA 1972. Awards: Gold Medal, Cannes Short Film

Festival, 1974; Honorable Mention, London Film Festival, 1975; Judges' Award, Sinking Creek Film Festival, 1978; Judges' Award, Big Muddy Film Festival, 1980. Published software: *Coterm; CP-MIG, CompuServe,* public domain, 1982; *Screen System,* Ensign Software, Boise, ID, 1982; *Termen,* Mentzer Computer Systems, Burlingame, CA, 1983; Personal Filer, Synapse Software, Richmond, CA, 1983; *Syncalc 64,* Synapse Software, 1985.

LETTERS AND SCIENCES FACULTY

Bill Berkson

b. New York, NY, 1939. Brown, Columbia, The New School, 1964-69; Visiting Fellow, Ezra Stiles College, Yale University, 1969-70; California Poets in the Schools, 1974-present; New College of California, 1977, 1983; Southampton College, 1980; California College of Arts and Crafts, 1984-85; San Francisco Art Institute, 1984-present. Awards: Poets Foundation, 1968; Yaddo Fellow, 1968; NEA Creative Writing Fellowship in Poetry, 1979; Briarcombe Fellow, 1983. Marin Arts Council Grant for Poetry, 1987. Selected publications: *Serenade, Lush Life, Start Over, Enigma Variations, Blue is the Hero.* Contributor: *Art In America, Artforum, Artnews, Arts, Art and Literature.* Editor and publisher: *Big Sky* (magazine and books), 1971-78. Guest editor: The Museum of Modern Art, NY, 1965-69. Film editor: *Kulcher,* 1962-63. Associate Producer, *Art New York* series, WNDT-TV, NY, 1964-65. Co-editor: *Alex Katz,* 1971; *Homage to Frank O'Hara,* 1978.

Kathie Cinnater

b. Houston, TX, 1942. College of New Rochelle, BA 1964; Marquette University, MA, 1968; Washington University, BFA, 1976; MFA, 1978. Instructor: University of Missouri, 1970-78; Washington University, 1976-78; University of California, 1984-87; City College of San Francisco, 1983-87.

Angela Y. Davis

b. Birmingham, AL, 1944. Brandeis University, BA 1965; UC San Diego, MA 1969; Sorbonne, Paris; Goethe University, Frankfurt. Selected publications: *Angela Davis, An Autobiography,* Random House, 1974; *Joanne Little—The Dialectics of Rape,* Ms. Magazine, 1975; *Racism and Male Supremacy,* Political Affairs, 1977; *Woman, Race and Class,* Random House, 1981.

Richard Fiscus

b. Stockton, CA, 1926. UC Berkeley, BA 1949, MA 1952, Ohio State University; Stanford University. Awards: Old Dominion Book Award; 1956. Selected exhibits: Transamerica Pyramid, SF, 1975; Oxford University, England, 1975; University of Edinburgh, Scotland, 1975; Brooklyn Museum, 1976; ADI Gallery, SF; US State Department, Tokyo, 1978.

Clayton Lee

b. San Francisco, 1951. Grinnell College, AB; University of California at Berkeley, BA; University of Minnesota, MFA, 1978. Teaching experience: UCLA, visiting professor of art; School of the Art Institute of Chicago, visiting artist; Southern Illinois University, assistant professor of art and design; The College of Wooster, instructor in art. Selected exhibitions: ARC Gallery, Chicago; Minneapolis Institute of Arts; Southern Association of Sculptors; Joslyn Museum; Merriewold West/M.L. D'Arc Gallery, New York. Selected publications: *Artweek, Studies in Higher Education, Science Fiction Studies.* Selected lectures: Harvard University; University of Notre Dame; Society for Photographic Education; Universite du Quebec a Montreal.

Dianne Levitin

b. San Francisco, 1945. University of Chicago; UC Berkeley, BA 1967, MA 1970. Awards: Ford Foundation 1969-73.

Ray Mondini

"One of my primary concerns is the place of artists and art-making in a society where use of art rests in its function as a form of commodity exchange."

b. San Francisco, 1940. San Francisco State University, BA 1962; University of Perugia, Italy, BFA 1965; San Francisco State University, MA 1968. Instructor: California State University, 1967-69; Holy Names College, Oakland, 1970-74; St. Mary's College, Moraga, 1979-82; United States Navy (PACE), Summers, 1981-84.

Zeese Papanikolas

b. Salt Lake City, UT, 1942. San Francisco State University, BA 1965; Stanford University, MA 1965; Stanford University, MA 1968. Awards: Stegner Fellowship in Creative Writing, 1965/66; Ariadne Foundation Grant, 1974; AICA Faculty Grant. Publications: *The Duck Hunt Dream,* Stanford Short Stories, 1968; *Looking Far West* (anthology of Western American literature and history), 1978; *Buried Unsung: Louis Tikas and the Ludlow Massacre,* University of Utah Press, 1982.

Fred Martin

b. San Francisco, CA, 1927. UC Berkeley BA, 1949, MA 1954. Awards: NEA Fellowship, 1971; Purchases: Whitney Museum, San Francisco Museum of Modern Art, Oakland Art Museum. Selected solo exhibitions: Oakland Art Museum, M H de Young Memorial Museum (SF), San Francisco Museum of Modern Art, Fuller Goldeen and Rena Bransten Galleries. Publications: *Beulah Land* (1966), *Log of the Sun Ship* (1969), *Liber Studiorum* (1971), *A Travel Book* (1976), *From an Antique Land* (1978). Criticism published in *Artforum, Art International, Artweek.* Mr. Martin is a contributing editor for *Artweek.*

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FALL SEMESTER, 1988

August 30 - September 1	Registration and Orientation
September 6	First Day of Class
November 21 - December 1	MFA Portfolio Submission For Admission to Spring Semester, 1989
December 16	Last Day of Class

SPRING SEMESTER, 1989

January 10 - 12	Registration and Orientation
January 17	First Day of Class
March 13 - 23	MFA Portfolio Submission For Admission to Fall Semester, 1989
May 5	Last Day of Class
May 14	Commencement

FALL SEMESTER, 1989

August 29 - 31	Registration and Orientation
September 5	First Day of Class
November 20 - 30	MFA Portfolio Submission For Admission to Spring Semester, 1990
December 15	Last Day of Class

SPRING SEMESTER, 1990

January 9 - 11	Registration and Orientation
January 16	First Day of Class
March 12 - 22	MFA Portfolio Submission for Admission to Fall
May 4	Last Day of Class
May 13	Commencement

Note: Summer Session schedules to be announced.

ADMISSIONS CHECKLIST

To be considered for admission, please make sure that you have sent the following credentials to the SFAI Admissions Office:

UNDERGRADUATES

☐ Completed application form with personal statement

☐ $25 non-refundable application fee

☐ High school transcripts and SAT or ACT test scores (if you have completed less than one year of study at an accredited college or university)

☐ Official college transcripts from schools attended previously

☐ Portfolio

☐ FAF (if applying for financial aid)

GRADUATES

☐ Completed application form with personal statement

☐ $25 non-refundable application fee

☐ Portfolio

☐ $15 non-refundable portfolio handling fee

☐ Official college transcripts

☐ FAF (if applying for financial aid)

FOREIGN STUDENTS

☐ Completed application form with personal statement

☐ $25 non-refundable application fee (U.S. currency)

☐ Secondary leaving certificate or matriculation examination (and certified English translation), if applicable

☐ Official transcripts (and certified English translation), if applicable

☐ TOEFL results

☐ Portfolio

☐ $15 portfolio handling fee (U.S. currency), if applying to MFA program

☐ *Declaration and Certification of Finances* (form will be sent to you upon receipt of completed application form; please complete and return)

Application for Admission to the San Francisco Art Institute

Admissions Office
800 Chestnut Street
San Francisco, CA 94133-2299
(415) 771-0600

Name _____ male ☐ female ☐
first last middle or maiden

Address _____ Telephone ( ) _____
(home or permanent) street city state or country zip area code

_____
(mailing if different) street city state or country zip

Date of Birth _____

Place of Birth Social Security Number

Signature _____ Date _____

☐ Portfolio Day

Foreign Students

If you are accepted for admission, the College will send you a Certificate of Eligibility upon receipt of official TOEFL results (minimum score, 500) and Certification of Finances.

Important: All Applicants

Payment of non-refundable $25 application fee must accompany this application; it does not apply towards tuition. Also, it is the applicant's responsibility to have an official transcript sent to the Admissions Office from each college or university attended.

Upon acceptance, the student is required to pay a non-refundable tuition deposit of $200, which is applied to tuition for the semester of entry.

I agree, if accepted, to abide by the rules and regulations of the San Francisco Art Institute.

Application for Admission to the San Francisco Art Institute

Admissions Office
800 Chestnut Street
San Francisco, CA 94133-2299
(415) 771-0600

Name _____ male ☐ female ☐
first last middle or maiden

Address _____ Telephone ( ) _____
(home or permanent) street city state or country zip area code

_____
(mailing if different) street city state or country zip

Date of Birth _____

Place of Birth _____ Social Security Number _____

Citizenship _____ Foreign Students _____
Visa Status

Secondary School

_____
name date of graduation

_____
city country state

Lost all post-secondary institutions atttended for college credit

1. _____
name city state degree dates attended

2. _____
name city state degree dates attended

3. _____
name city state degree dates attended

4. _____
name city state degree dates attended

5. _____
name city state degree dates attended

6. _____
name city state degree dates attended

Applying for entrance in:

Fall 19____ Spring 19____

☐ Bachelor of Fine Arts Program
☐ Master of Fine Arts Program
☐ Nondegree Status

Intended Major (check one)

☐ Painting
☐ Sculpture/Ceramic Sculpture
☐ Printmaking
☐ Photography
☐ Filmmaking
☐ Performance/Video/Computer Arts
☐ Freshman Core Program
(Undeclared major)

Have you attended SFAI previously?
☐ Yes ☐ No

If yes, when? _____

Which program?

☐ extension ☐ degree ☐ nondegree

Financial Aid

Do you intend to apply for financial aid? ☐ yes ☐ no

I have received financial information and returned my Financial AID (FAF) Form on _____
(date)

I have not received the FAF. Please send me one. ☐

All aid applicants must have a financial aid transcript sent to the Financial Aid Office from each post-secondary institution attended.

Statement of Purpose
On a separate sheet of paper, please write a brief essay in which you describe yourself, your work and your reasons for wanting to attend SFAI.

Experience
Please describe:

Work _____

Travel _____

Parent/Guardian/Spouse/Information
Are you a legal dependent of your parent(s) or guardian? ☐ yes ☐ no

Name of parent or guardian _____ Telephone ( )_____
Relationship ☐ mother ☐ father ☐ guardian

Address _____
City _____ State _____ Zip _____

Occupation _____ Employer _____

Spouse's name _____ Telephone ( )_____
Address _____
City _____ State _____ Zip _____

Occupation _____ Employer _____

How did you hear about the Art Institute?
(please specify names if possible)
☐ SFAI representative
☐ Faculty member
school _____
city _____
☐ Advertisement
☐ College Fair
☐ High School Fair
☐ College Guide
(Peterson's, Barron's, etc.)
☐ Friend
☐ Other (please specify) _____

The San Francisco Art Institute is authorized by the California State Department of Education to operate as a private, post-secondary educational institution, and is affiliated with the University of California.

The Art Institute is accredited by the Accrediting Commission for the Senior Colleges and Universities of the Western Association of Schools and Colleges and by the National Association of Schools of Art and Design.

NON-DISCRIMINATION POLICY

In accordance with the provisions set forth by Title IX of the 1972 Education Amendment Act and Section 504 of the Rehabilitation Act of 1973 and other federal regulations, the College of the San Francisco Art Institute admits students of any religion, race, sex, color, age, and national origin to all of the programs and activities at the school and extends to them all of the rights and privileges generally accorded to students at the College. It does not discriminate on the basis of religion, race, sex, color, age, disability, national or ethnic origin in the administration of its educational policies, financial aid and other programs, activities or employment policies.

Qualified disabled students shall not, on the basis of the disability, be excluded from participation in, be denied the benefits of, or otherwise be subjected to discrimination in connection with any academic, insurance, counseling, financial aid, health, recreation, extracurricular or post-secondary program or activity of the College.

It is the policy of the San Francisco Art Institute to encourage inquiries from qualified handicapped persons who may wish to study here. However, because of the nature and the variety of the educational programs that we offer, it is impossible to specify which facilities and programs are fully accessible to the handicapped. If you would like information regarding the accessibility of programs and facilities to a specific handicap, please contact the Admissions Office and provide complete information concerning both the nature of the handicap and the particular interest of the applicant in studying at the College.

Inquiries concerning compliance with Title IX of the 1972 Education Amendments and Section 504 of the 1973 Rehabilitation Act may be addressed to the Vice President for Administration, San Francisco Art Institute, or to the Director of the Office for Civil Rights, U.S. Department of Education, Washington, D.C. 20202.

* * *

SFAI is not responsible for loss of, or damage to; student work for any cause, at any time and place, including when such work may be on exhibition, in storage, or in lockers on the SFAI premises.

Every effort has been made to ensure that the information contained in this bulletin is current and accurate. However, the San Francisco Art Institute reserves the right to make such changes in faculty, programs and curriculum, schedules, requirements, policies, procedures, tuition and fees as it deems necessary. For more specific information, please write or call the Office of Academic Affairs.

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CREDITS

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